WE JAPANESE

The Customs, Manners, Ceremonies, Festivals, Arts and Crafts of Japan

Frederic de Garis and Atsuharu Sakai

We Japanese

This delightful work – the best ever popular encyclopaedia of Japanese culture, history and society – contains answers to all the questions that anyone curious about Japan might ask. First written in 1934 and subsequently expanded into three volumes, all of which are contained in this work, it is a treasury of exotic facts and useful information, profusely illustrated with charming line drawings and period photographs. Written with great style, this work brings traditional Japan to life in a way that no contemporary guide book can, explaining all the curious features of daily life that visitors to Japan still see, such as the luck cat figures, the blinds over tea house doors, the symbolism of guardian figures at the gates of temples and significance of Japan's many picturesque festivals as well as practices such as acupuncture, incense burning, fortune- telling and many, many more. *We Japanese* is a passport to the timeless essence of Japan.

FREDERIC DE GARIS, scholar and writer, lived in Japan for over twenty years. **ATSUHARU SAKAI** was a noted translator, editor and compiler.

We Japanese

THE CUSTOMS,

MANNERS, CEREMONIES, FESTIVALS,

ARTS AND CRAFTS

OF JAPAN

BESIDES NUMEROUS OTHER SUBJECTS

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The publisher has gone to great lengths to ensure the quality of this reprint but points out that some imperfections in the original copies may be apparent. The publisher has made every effort to contact original copyright holders and would welcome correspondence from those they have been unable to trace.

PREFACE FOR COMBINED EDITION

The popular practices of a nation mirror its spirits and psychology. Hence we conceived an idea that we would present the true aspects of the Japanese nation to the guests of the Fujiya Hotel by describing the festivals, ceremonies, and other customs, including history, art, religion and tradition, on the menu-cards of the Hotel.

Our information met with the demands not only of the Hotel guests, but of the foreign tourists and residents of Japan in general, and we published it in book-form, entitled "We Japanese". Edition after edition appeared and it was followed by "We Japanese", Vol. II, with equal success. This was some time before the war.

We printed the third volume of "We Japanese" during the war, but bombing came to destroy it all while it was being bound. We were rather lucky, however, to have it destroyed by bombing, because unawares we were influenced more or less by the current ideas of nationalism during the prewar and war periods. We have re-written "We Japanese", Vol. III, since the close of the war.

"We Japanese" narrates Japan in her natural and unattired garb, and its perusal may lead the foreign reader to think that, after all, the Japanese are a superstitious nation. True, the Japanese are over-religious, superstitious or not, depending upon the definition of religion and superstition that one may make. But the Japanese believe in Kami (lit. unseen) and most of their life, daily and national, is influenced by their fear of the Unseen.

There is not a single village or hamlet throughout the country but has a shrine dedicated to the Unseen, and most Japanese venerate the Unseen in their family-altars. Practically all the mountains in Japan are named and dedicated to the Unseen, each with a shrine built on the top. Even a pedestrian-traveller in the country is committed to the care of the roadside Unseen. Birth is considered to be due to the power of the Unseen, and a baby is taken to a tutelary shrine to be committed to the care of the Unseen. Even marriage is attributed in this country to an arrangement made by the Unseen, and this is one chief reason why Japan has a negligibly low rate of

divorce. All our houses are dedicated to the Unseen, and the Japanese clean their houses for fear that the Unseen will not dwell in an unclean house. The Japanese are known the world over for their industrial and industrious activities and honest hospitality, attributable to their sense of devotion and piety. Their classical art-objects of exquisite beauty are produced through their piety and sincerity for devotional purposes, not at all lucrative. Dishonesty is inconsistent with the fear of the Unseen.

When a foreigner is served with a kind of food that is typically Japanese, its taste unpalatable to him will appeal to his tongue sooner than does its nice taste for which the Japanese like the food. The same can be said about the observation of a nation. Its strange customs and other popular practices attract the attention of a casual observer sooner than do the true characteristics of the nation. He is often blindfolded too much by the common practices to see the essential aspects of the nation.

Now that we have completed a set of three volumes, we have decided to present a handy edition of "We Japanese" in one book to the public. It is our sincere desire and hope that the foreign reader of the book will go deeper than casual observations to see the true spirits of the Japanese, who are at heart as honest and peaceful as any other nations of the world because they also are a race which God has created.

Kuyama

President, Fujiya Hotel

PREFACE

BOOK I

In offering this second edition of "*We Japanese*" to a gracious public which welcomed so heartily the first edition, I can only explain its popularity by the fact that it does answer a real purpose and provide for a genuine need.

This, I suppose on second thoughts, is hardly surprising, as those who visit any country are sure to ask more questions of their hotel host than they do even of their professional guides. However, this is natural, since they are in contact with him most. Moreover, in the course of many years as a hotel manager a man is certain to learn in the best school of all just what are those questions which visitors tend to ask most, and therefore what are the subjects in which visitors tend to ask most, and therefore what are the subjects in which they are most interested. These are naturally questions concerning those things which are different in Japan from the countries from which the visitors come. Just as it is true to say that human nature is the same the world over, so also it is true that human nature is more interested in differences than in resemblances when travelling in various countries. This natural curiosity is healthy, though like all things that are good can became vicious if carried to excess, as it often is. Just therefore as any large hotel is a natural clearing-house for such questions, this book merely claims to answer a large number of the oft-repeated questions put to me in that clearing-house, with which so long an association, and with the most charming people from all over the world, has taught me most people really wish to know about Japan.

I need hardly say that I owe a debt of gratitude to many sources of information on Japan, of which there is happily an increasing number. First among these must come Professor Chamberlain's "Things Japanese," that extraordinarily compact and reliable authority providing the well from which all writers on Japan must at some time or another draw. It is while preparing this second edition that I learn of Professor Chamberlain's death, and I feel it a duty here to pay homage to that illustrious scholar who has done more than anyone else to introduce Japan to a world-wide public. Japan deplores his passing, but will for all times venerate his memory.

Among other sources of information I am greatly obliged to such excellent current tourist magazines as the "Travel Bulletin" published monthly by the N. Y. K. and the "Tourist" published also monthly by the Japan Tourist Bureau. There is also the magazine "Japan" to which I owe a lot, as well as to a number of people who from time to time have provided me with much that appears in these pages. I ask them all to accept my sincere gratitude.

MY HONORABLE BOW

It is now 28 years ago that I began to manage the Fujiya Hotel at Miyanoshita. During these years the many thousands of guests from overseas who have done me the honor of staying at the Fujiya Hotel must have asked me so many questions concerning the various Japanese customs, festivals and the daily life of our people. In order to satisfy their natural curiosity, I conceived the idea some years ago of giving a brief printed answer to these questions on the back of the hotel menu cards so that all our guests might profit from the information.

I am happy to say that the idea proved immediately successful, to such an extent in fact that many of our guests have asked me to supply them with a complete set of the menu cards for their reference, intellectual as well as gastronomic. In the course of time, however, this complete set of menu cards became too bulky so that I was constrained to seek some other solution. This I found in the happy idea of publishing the description in question in book form, so that the guests might keep them for handy and convenient reference in their libraries, for themselves and their families. Such a book, said many of my guests, would also provide an ideal sourvenir of their stay in Japan. This book has therefore no pretentions to nobility of birth other than that, and no claim to prosperity other than that it has proved to supply a real need. In this I feel that its publication is justified. If it can supply, moreover, an added inducement to old guests to visit Japan again, and to introduce her charms to new guests, the book will have served just that purpose that I am optimistic enough to believe it may.

May I here be pardoned for explaining the occasional mention of the Fujiya Hotel in the book. This is not in any way to advertize the hotel, which frankly has, like good wine, no need of any bush, but it so happens that as the original descriptions appeared on the back of our menu cards the name of the Hotel was given. At that time of course there was not the least intention of publishing the descriptions. As, however, those original descriptions were published in our own hotel printing-shop and the type is what we have used to print them in book form, it is evident that it would be an expensive matter to eliminate the reference to the Fujiya Hotel from the electro plates. We therefore beg our readers' clemency in this, as well as for any errors which may have crept into the book.

In an endeavour to satisfy the growing public demand for this book we therefore have pleasure in publishing this second edition. It now behoves me to acknowledge the help received from Mr. F. de Garis, who was responsible for the literary side of the work. I am also deeply indebted to Mr. Senji Isono of the Fujiya Hotel Staff who helped so much in the translation of the description of things Japanese, and as compiler of the volume.

PREFACE

BOOK II

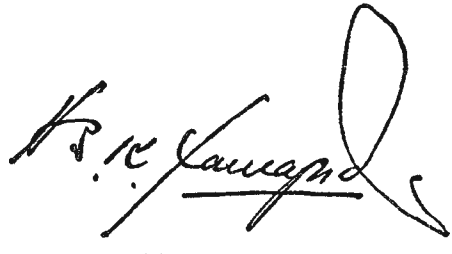
The first volume of "We Japanese" met with such success that many friends persuaded me to continue to publish these miniature sketchei of Japan and Japanese life. It is indeed most gratifying to me to see that there is such a growing interest in my country, her life, customs and manners. Feeling therefore that such a series of books as this may in some ways help my friends to appreciate Japan the better, I consented to publish this second volume. In fact, my friends have been so insistent that I have prepared a third volume, now in the press, and to continue to do my best to satisfy them so long as my readers do me the honour of showing that they are interested in Japan.

In preparing this second volume, I have thought it best to omit the quainter things of Japan, and to offer my friends some phases of Japanese life which appeal to the deeper thinkers. In other words, since the first volume catered for the general public for the most part, I now purpose to offer profounder material on Japan for those readers who are not content merely to know that there are certain quaint customs in Japan which are not practised in their own country. Happily, there is a growing public for this more substantial diet on Japanese culture. This most encouraging, and for this reason I am convinced that this volume will meet with the wishes of many. Subsequent volumes will be of the same graduated style, so that by the time the series is complete, I hope to have offered to my friends what I believe will be a valuable compendium to the study of Japan and her ways, and in an appealling manner artistically produced in a volume such as this, bound in a style which is genuinely Japanese.

I therefore dedicate this second volume to my many friends in the four corners of the earth. In doing so I pray that it may provide them with entertainment, and instruction, and fire them with a genuine desire to continue learning of Japan, and in knowing her more to love her.

I am deeply indebted to Professor A. F. Thomas for his assistance in compiling and revising the book. Also to Mr. Atsuharu Sakai and Mr. Senji Isono for the very valuable aid they have given in helping me to publish this volume, which I believe is a worthy successor to volume one.

N.B.—Since volume One of "We Japanese" was published there has appeared on the market a book entitled "Their Japan." I should like to point out that the book "Their Japan" has no connection whatever with the series "We Japanese." This I feel it neces sary to point out since from the correspondence and personal inquiries I have received it appears that confusion is likely to arise.



Managing Director
FUJIYA HOTEL

PREFACE
BOOK III

"We Japanese", Vols, I and II, was so well received by foreign tourists who visited Japan in the prewar days because it was one of the best books on Japan, giving extensive information concerning the Japanese and their customs and popular practices. When the war ended in 1945, the book was out of print, and we could not meet the demands of the Occupation Personnel, which demanded the book in order to study Japan.

H.S.K. Yamaguchi, author of "We Japanese", prepared its third volume, but it was totally destroyed by bombing during the war while it was in the press. And Yamaguchi died a sudden death in 1944, without realizing the preparation of the third volume. So we asked Mr. Atsuharu Sakai, writer of "We Japanese" Vol. II, to prepare another volume for the present author, and he has just completed its writing.

Japan, as a defeated nation, has the great mission of rising up again on her war-devasted debris. She must stand up again on her own feet and reconstruct a peaceful country by entirely forgetting the hostilities of the war. All the Japanese must work in perfect cooperation in the reconstruction of the country as a truly democratic nation.

Our national reconstruction requires foreign cooperation and guidance, which we cannot get unless the foreign countries have good knowledge of Japan. We must first show our true aspects to the foreign countries and also that we are a peaceful nation, not at all jingoistic and warlike.

"We Japanese", Vol. I & II, describes the customs and manners of the Japanese which are the real aspects of the nation. As successor to the late author of the book, the present author was resolved to send a new edition of the book to the public.

Many printing-presses were bombed out during the war, and the printing materials were difficult to secure. Nor were skilled labourers more available But we were lucky enough to overcome all these difficulties and succeeded in sending to the public new editions of "We Japanese", Vols. I & II, twice in 1948. But demands were so great for the book that they were all sold out in a few months. In this volume we presented Japan from another vewpoint. While "We Japanese", Vols. I & II, gives popular practices, this third volume is given more to the spiritual and mental phases of the Japanese. The new volume gives more historical aspects of the nation than the first and second volumes do.

The present author of "We Japanese", Vol. III, has been associated with the late H.S.K. Yamaguchi for over thirty long years in the same business of the hotel industry. We have the same common ambition; namely, we want to make Japan and the Japanese known as much to the outside world as possible. No misunderstanding is possible where there is true knowledge. We send this volume to the world hoping that it will be found worthy of a third volume of "We Japanese", Vols. I & II, which is received so well by its readers.

We express our indebtedness to Mr. Atsuharu Sakai, who has prepared "We Japanese", Vol. III, for the present author.

Kuyamaguchi

June, 1949

President, Fujiya Hotel,
Miyanoshita, Japan

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BOOK III

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We Japanese

BOOK I

Written by

FREDERIC DE GARIS

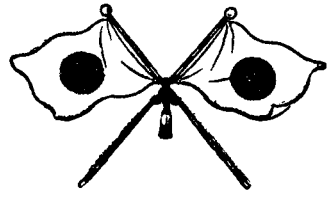
for

H. S. K. YAMAGUCHI,

Managing Director

THE NATIONAL FLAG OF JAPAN

HINOMARU ("THE ROUND OF THE SUN")



Flags showing the rising sun were used by some of the noted clan heads in ancient days. A record of these flags appears in annals written about 600 years ago. When the ban against building large vessels was lifted—after the advent of Commodore Perry's squadron in 1853-54—the necessity arose to distinguish Japanese ships in foreign commerce, and the flag, about as it now appears, was suggested as a national ensign by Lord Nariakira Shimazu, head to the Satsuma clan.

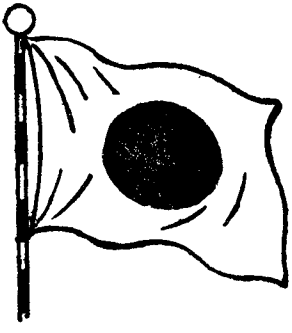
By official proclamation issued in January, 1870, the standard form and size of the flag were fixed in a rectangular proportion of 3 for the length and 2 for the width, with the diameter of the sun three-fifths of the width, placed in the center of the flag. The material, whether silk, cotton or muslin, was not stipulated. This ordinance was made to clarify the confusion then existing relative to the flag. The flag-staff universally used is of bamboo, painted black every few inches. It is capped with a golden ball.

The first display of the sun flag as the symbol of the nation was on the occasion of the trip to the United States, in 1860, of the first embassy ever sent abroad by the government. It numbered 70 in all. The Powhattan, a steamship of the U. S. navy, was placed at the disposal of the Shogunate for this purpose. The ship flew the American flag at the stern, the Japanese flag at the bow. In a national rite the flag was first used in Yokohama on the occasion of the opening of the first railway in Japan, by Emperor Meiji, on September 17, 1872. The people of Yokohama and those who lived along the rail line hit upon the happy idea of displaying sun flags in front of every house in honor of the Emperor, and in celebration of the occasion.

KIMIGAYO

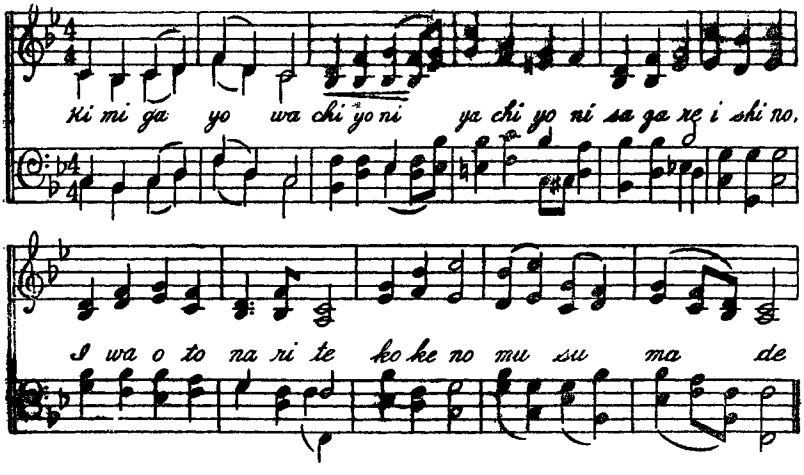
("Sovereign Reign")

THE NATIONAL ANTHEM OF JAPAN



The Kimigayo is recognized as one of the most dignified and most beautiful national anthems in the world. This noble and sonorous melody was harmonized by a German bandmaster, Franz Eckert, director of the Marine Band of Japan from 1879-98. He also founded the military band of Toyama Gakko, Tokyo, and established the military band of the Imperial Guards. In his selection and harmonization of the Kimigayo, Herr Eckert's own modest statement is recorded in the Asiatic Society Transactions:

"Some time ago I was asked by the Ministry of Marine to compose a national anthem, as one did not exist at that time. Having asked for them, I received several Japanese melodies from which I selected the following. I harmonized it and arranged it for European instruments. As I think it unnecessary to write down the instrumentation, I give the original melody only. The poem is from the famous Kokinshu and is about a thousand years old."



This stirring and impressive anthem is liberally translated by Professor B. H. Chamberlain, author of "Things Japanese", as follows:

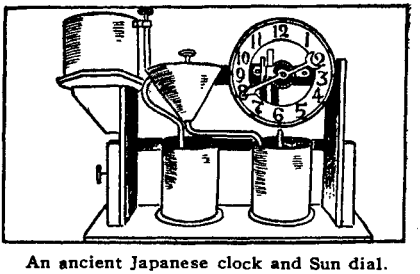
Kimi ga yo wa — Ten thousand years of happy reign be thine;
Chiyo ni yachiyo ni — Rule on, my lord, till what are pebbles now
Sazare ishi no — By ages united to mighty rocks shall grow
Iwao to nari te — Whose venerable sides the moss doth line.
Koke no musu made.

The Kimigayo was played for the first time at Court on the birthday of Emperor Meiji in 1880.

ERAS—YEAR NAMES ("NENGO")

Time, in Japanese chronology, is not reckoned as in Christian countries. It is divided into eras with variable numbers of years, which now correspond with the reigns of the respective Emperors, each era being designated by a particular name called a "year name." For instance, 1933 was the 8th year of *Showa*—the 1st year of the present *Showa* being 1926—and this *Showa* is the 230th era. Also, Japanese chronology is dated from the ascension to the throne of the first Emperor, *Jimmu Tenno*, in 660 B.C.—by which reckoning 1933 becomes 2593—a system employed in Government offices, including post offices, by some historiographers, and in school textbooks. The word *Tenno* is the equivaent of the English word, Emperor.

The meanings of recent eras are: *Meiji* ("Enlightened Era")—1868-1912, *Taisho* ("Way of Heaven" or "Era of Great Equity")—1912-26, *Showa* ("Radiant Peace")—1926-



An ancient Japanese clock and Sun dial.

There are advocates who desire that this system be reformed, as with it Japanese history and other records are perplexing even to Japanese. For instance, it is recorded that major earthquakes in Japan occurred in the 13th year of the Hakuho Era, the 7th year of the Meio Era, the 1st year of the Keicho Era, the 6th year of the Genroku Era, the 1st year of the Bunka Era, the 4th year of the Koka Era, the 1st year of the Ansei Era, and so on, but offhand it is difficult to determine how long the intervals were between these occurrences. Reference tables are required by the average person to obtain such information. The difficulties of this system are further illustrated in relation to the present Showa Era, which began, automatically, at 1.25 a.m., December 25, 1926, upon the death of *Emperor Taisho*—which, up to the moment of the Empreror's death, was the 15th year of the Taisho Era. At the Emperor's death the era year became Showa 1, and at 1 a.m. of January 1, 1927, it was Showa 2, which began one hour before, at midnight, in accordance with the Japanese custom. Thus there were three era years in one week. It is worth noting that as Showa 1 was less than a week in length, this fact will cause considerable confusion to future students of Japanese chronology. However, so long has this system been followed, it is not anticipated that it will be changed.

Officially, for communications and trasanctions with foreign Governments and peoples, the Christian (Gregorian) calendar went into effect in Japan on January 1, 1873, and unofficially this calendar is becoming widely used in poplular and technical literature.

VOLCANOES IN JAPAN

Situated as she is in a volcanic zone, Japan suffers from frequentae rthquakes and consequently from many volcanic eruptions, which, according to the ancient idea of the Japanese, are a furnace for burning up all dust and garbage of the sea. This is so because our ancients believed that a crater leads to the bottom of the sea. According to tradition, Mt. Fuji made its sudden appearance simultaneously with Lake Biwa in one night in the 6th month (June) in the 5th year (286 B.C.) during the reign of the Emperor Korei (the 7th).

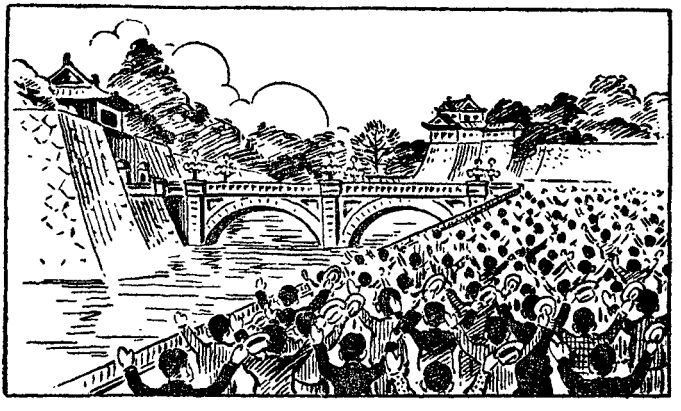
The first volcanic eruption recorded in Japanese history took place on the 14th day of the tenth month (October) in the 12th year (684 A.D.) of the reign of the Emperor Temmu (the 40th), when a new island appeared to the north-west of an Izu island. In the 3rd month (March) of the following year, because of ashes falling from heaven, "all plants in the province of Shinano were killed." During a period of 1246 years, 684 to 1931, 61 mountains erupted 761 times in Japan.

Active volcanoes: There are some active volcanoes in Japan and the following list gives the names of some of the chief ones and the date and number of their eruptions:

Mountain	*Date of First Eruption*	*No. of Violent Eruptions*
Mt. Asama	685 A.D.	266
Mt. Shirane	1882	9
Mt. Fuji	781	15
Miyake-jima Island	1085	12
Ao-ga-shima Island	1652	5
Mt. Iwo-ga-Take	1907	68
Mt. Hakusan	1177	6
Mt. Shirouma	1625	5
Mt. Nasu-dake	1397	5
Mt. Asama-san	1893	12
Mt. Za-o-san	1624	10
Mt. Chokai	578	17
Mt. Iwaki	1596	17
Mt. Kirishima	742	58
Mt. Sakura-jima	716	26
Suwanose-jima Island	1813	8
Mt. Tarumae	1667	26
Mt. Koma-ga-Take	1640	9
Alaid Island	1770	7

BANZAI-THE JAPANESE "HURRAH"

Banzai (Ban—"10,000"; zai, or sai—"years")
Ban-Banzai ("Ten Times Ten Thousand Years")
Wan-sui (Chinese), its characters being read "Banzai" in Japan.



A Banzai at the Niju-bashi Bridge of the Imperial Palace, Tokyo.

What is generally considered to be the origin of Banzai occurred during the Chinese Chin Dynasty (255–207 B.C.) when the King-Emperor Chou of that dynasty, coveting a famous jewel, called Ho-Shih-Pi ("Gem of Ho-Shih," a man's name), owned by King Hui of the Chou Dynasty, offered a considerable territory in exchange for the jewel. Hui, fearing the powerful Chou, had to comply with what was practically a demand. He sent Lin-Hsiang-Ju as his messenger to present the jewel to Chou. When this was done all the courtiers of Chou joined in a mighty shout, "Wan-sui" (Banzai).

There are a number of joyous occasions recorded during the ancient days of both China and Japan when Wan-sui or Mansai (another pronunciation of the present Banzai) was shouted. In Japan, in 788, in the reign of Kammu, the 50th Emperor, there was a great drought. It lasted for five months. Irrigation of crops ceased, as there was no rain. The people were in desperate straits. Early one morning, the Emperor, after observing his ablution rites, went into the garden and there asked in prayer that the drought be broken. Soon banks of clouds appeared in the sky, and from them the rain fell in torrents. Every courtier, stamping his feet in joy, shouted "Mansai."

In 1889, when the Constitution of Japan was promulgated, "Banzai", as it is now shouted, was heard in many places. On February 11 of that same year, when Emperor Meiji held a military review in front of the Niju-bashi bridge of the Imperial Palace, the Tokyo Imperial University students joined in a loud "Banzai." It is now used whenever the occasion demands. At New Year, street singers, called Manzai (which here is not synonymous with Banzai), visit every house and sing songs that are supposed to exorcise the evil spirits from the premises and bring happiness to the family.

THE POPULATION OF JAPAN

A national census is taken every five years. In 1930 (the last official census) the total population of the Empire was 90,396,045. Of this total 64,450,005 were registered in Japan proper—which is the Empire excluding Korea, Formosa, and Japanese Saghalien. This is an increase of 4,713,183, or 7.9% in the five years since the census of 1925—which showed a population for Japan proper of 59,736,822. The ratio of increase in the five years was 15.30 for each 1,000 as agianst 13.14 of the previous five years from 1920 to 1925—which registered an increase of 3,773,769. These figures, etc., evidence the steady growth of the population of Japan—which necessarily is in constant acceleration, in the same way that money increases at compound interest.

In 1932, the total population of Japan proper was estimated at 66,296,000—the average density being 173 per sq. kilometer, or 2,494.83 per sq. ri, or 430.14 per sq. mil. This density is exceeded by Java, certain parts of India, and by Belgium, the Netherlands, and England. In other words, in Japan proper, a country that is four-fifths mountainous or otherwise unfitted for farming, with a total area only slightly larger than that of Montana, one of the states of the U.S.A., dwell over sixty-six million people, or, putting the situation in another way, Japan proper maintains a population over half as large as that of the United States on an area of cultivated land less than half that of California.

According to the 1933 report of the Statistical Bureau of the Cabinet, there were added in 1932, through excess of births over deaths, 115 babies every hour. This population increase presents a serious problem for the Government—which is searching for means for its solution, and ways for providing employment for its productive male population which matures yearly.

On Oct. 1, 1933, the population of Japan proper totaled 67,238,000, an increase of 942,000 over that of 1932—of which 33,796,000 were males, 33,442,000 were females.

In 1920 the birth rate for Japan proper reached its highest figure of 36.19 per 1,000, but since then it has slightly decreased up to 1932.

Population experts calculate that the Japanese population will never reach the hundred million mark—that the population will become stabilized around eighty million in 1960, and from then on the increase will stop entirely, as was the case with European countries.

Mt. Fuji may be seen in whole or in part, more or less distinctly, from 22 prefectures, but nowhere in Japan are the views of this regal mountain so beautiful or varied as those of the Hakone District.

The perfect, majestic conical peak of Mt. Fuji, rising in sublime grandeur 12,395 feet (3,778 metres) above sea-level, is the highest, as well as the most famous mountain in all Japan. It is the "National Mountain," regarded as sacred by Japanese and it has been the Mecca for over 1,000 years for pilgrims and other folk who have climbed its slopes during July and August, the only time in the year when the mountain's robe of snow is laid aside. It extends into three provinces: Suruga, Kai, and Totomi. At its base it is about 100 miles in circumference.

Peerless Fuji-yama defies description. You may read about it, see scores of pictures of it, hear what other travelers say about it, but when you see it in its varied aspects, never twice alike, you will realize that the real Fuji is far beyond anything you have ever imagined. Sometimes it appears in faultless white and silver against a blue sky, sometimes its perfect crest seems to float phantom-like above the clouds, and sometimes at sunset it lifts its purple mystery into a rosy sky—and its charm graces all the arts of Japan and appears in countless Japanese and foreign writings, and poems.

Ascent: The ideal way to make the trip from Miyanoshita and to avoid staying overnight in an overcrowded hut is to take a motor car or a Gotemba bus in time to reach Nagao-toge (Long-tail Pass) for the superb sunset view of the ethereal mountain. At Gotemba transfer to a Subashiri bus, resting at an inn there until 7 p.m. before starting the climb. The night climb avoids the sun and the way seems shorter. The Subashiri is the shortest route (8 m.), but other routes are available. Each is divided into 10 stages, with a stone hut at nearly every stage where one may rest, or lodge for the night. Arrive at the summit in time for the impressive sunrise view—and the wonderful panorama of land, sea, mountains, and lakes. A circuit of the crater is usually made in order that all phases of the peak can be viewed. Horses are available to the 8th station. Descend by the Gotemba sand trail. The trails are opened about July 5–10; accommodations at the huts are available up to about September 10. The ascent requires about 9 hours, the descent about 4 hrs., which with a 2 hrs. rest and the walk around the crater totals 15 hours. Guides can be hired at Subashiri.

Mt. Fuji is reported to have been an active volcano up to about the 14th century. It has been quiescent since 1707, but small wisps of steam issue from fissures in its crater.

PRECEPTS AND MAXIMS OF THE SHOGUN IEYASU

Life is like unto a long journey with a heavy load. Let thy steps be slow and steady that thou stumble not.

Persuade thyself that imperfection and inconvenience is the natural lot of mortals and there will be no room for discontent . . . neither for despair.

When ambitious desires arise in thine heart, recall the days of extremity thou hast passed through.

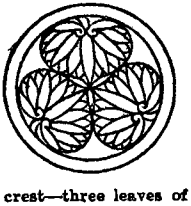
Forbearance is the root of quietness and assurance forever.

Look upon wrath as thine enemy.

If thou knowest only what it is to conquer, and knowest not what it is to be defeated, woe unto thee!—it will fare ill with thee.

Find fault with thyself rather than with others.

Better the less than the more.



Tokugawa *mon*, or crest—three leaves of *aoi*, or hollyhock.

Ieyasu (E-yay-yasu)—b. 1542; d. 1616—Founder of the Tokugawa Shogunate, which existed during the period between 1603 and 1867, was one of the most illustrious men of Japan. His mausoleum is at Nikko, in the precincts of the Toshogu or Ieyasu Shrine. During the 264 years of Tokugawa rule the arts and crafts of Japan flourished as never before.

MOMOTARO or LITTLE PEACHLING

(*Momo*=peach; *taro*=a popular name for boys)

A long, long time ago there lived an honest old wood-cutter and his wife. One day the old man went off to the hills to gather faggots, while his wife went to the river to wash clothes. While doing this she noticed a large object floating down the stream. With a stick she managed to draw it to her, and was much surprised to find that it was a very large peach. She took it home, intending to give it to her husband. Upon his return, setting the peach before him, she was about to cut it when the fruit split apart and a little boy baby came forth. The old couple, rejoicing, named the babe Momotaro, or Little Peachling, because he came out of a peach, and brought him up as their own child.

In the course of time the boy grew up to be remarkably strong and brave, and at last one day he said to his foster-parents: "I am going over to the Ogres' Island to carry off the riches they have stored there; so please make me some millet dumplings for my journey." This they did—and Momotaro cheerfully started out with the dumplings in his pouch, and a complete equipment. As he journeyed a dog came to his side and said: "Momotaro! What is that hanging from your belt?" He replied: "I have some of the very best Japanese dumplings." "Give me one and I will go with you," said the dog. So Momotaro took a dumpling out of his pouch and gave it to the dog. Then a monkey came and got one the same way. A pheasant flew up and said: "Give me a dumpling too, and I will go along with you." So all three traveled with him.

When they arrived at the Ogres' Island, the pheasant flew over the castle gate and by signals reported the ogres' movements, the monkey clambered over the castle wall and tore off the gate chain, while Momotaro, leading the dog, forced the gate and got into the castle. There they battled with the ogres, pressing them back, and finally took their chief, Akandoji, prisoner. So all the ogres did homage to Momotaro and laid their treasures before him—a great pile of precious things. Momotaro went home laden with riches, and maintained his foster-parents in peace and plenty for the remainder of their lives. He became a man of influence, very rich and honorable.

A festival in Momotaro's honor is held yearly at Kurusu, on the Kiso River, the little village where the legendary Momotaro was brought up.

Stories of Momotaro's exploits are embedded in the heart of every Japanese boy, and his figure is always a conspicuous decoration in the annual Boy's Festival celebration.

THE SEVEN GODS OF LUCK

WHICH IS YOUR CHOICE?

EBISU DAIKOKU BENTEN BISHAMON FUKUROKUJIN JUROJIN HOTEI

EBISU: The deity of fishermen and tradesmen. He carries a fishing rod and huge *tai* (sea-bream). He is not a dilettante angler but a hard worker who believes in earning his living by honest toil.

DAIKOKU: The happy god of wealth, patron saint of farmers—a disseminator of good humour and happiness. He stands or sits on two rice bales, holding the lucky hammer from which he can shake out anything that human heart desires. On his shoulder is a huge sack of treasures. So vast is his wealth he does not mind the rat nibbling at one of his rice bales.

BENTEN: The maiden deity, the only woman among the seven gods. She represents art, literature, music and eloquence. Maidens who wish to improve in female accomplishments are her devoted worshippers. She is pictured playing on the *biwa,* her favorite instrument, and is always shown with a sea serpent.

BISHAMON: Clad in armour from crown to toe and armed with a spear of formidable length, Bishamon is the god of militarism, but the toy pagoda he carries signifies his dual role of religious missionary and warrior, determined to conquer the world through the virtues of his spear and pagoda.

FUKU-ROKUJIN: A deity with a short trunk and shorter legs and preternaturally long head, even longer than his legs. He was a Chinese philosopher who was able to "live on the mists of heaven and the dews of earth". He could prophesy events and he performed miracles to the improvement of mankind

JUROJIN: The God of longevity, a copious drinker of *sake*, depicted as a venerable old man with a snow-white beard and carrying a *shaku* or holy staff, to which is tied a scroll containing all the wisdom of the world. He is always accompanied either by a crane, a stag or a tortoise.

HOTEI: Distinguished by his huge protuberant abdomen, which is thought to indicate a largeness of soul and an inward wealth of resources, characteristic of a man who has attained the wisdom of Buddhism.

These Seven Deities are worshipped at all times but at New Year they are particularly remembered and feted. Temples dedicated to each of them are found throughout Japan.

HAGOROMO (Feather Robe)

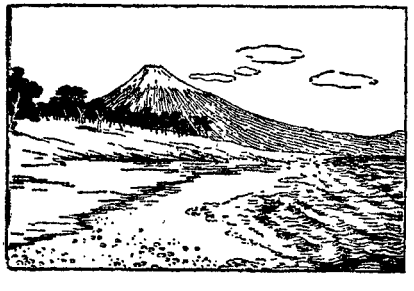
The Legend of the Angel Who Came to Earth

Hagoromo is one of the favorite "No" plays. The legend is as follows:

A fisherman, Hakuriu (White Dragon) by name, beached his boat at Miho-no-Matsubara, and while admiring the superb beauty of this bit of seashore and Mt. Fuji in the distance, he chanced to see a beautiful feather robe hanging on a pine-tree branch. At the same time perfumed flowers fluttered down from the sky to the accompaniment of majestic music, which swelled as the blue waters of the bay swirled. The man took down the robe and was amazed at its magnificence. An angel appearing, asked what he was doing with her robe. "I want to take it home, as it is so beautiful", replied the fisherman. "No, you may not do so. Please return it to me. Without it I cannot fly back to Heaven". The argument continued thus until at last her appeals were effective, and the robe was given back. Instantly, the angel ascended to Heaven, flying away over Mt. Fuji, fast disappearing toward the west. She was, however, good enough to perform a dance in mid-air in grateful recognition of the man's kindly act. This was the Hagoromo-no-Mai, a celestial dance.

Miho-no-Matsubara, famed in poetry and art, is a sandy pine-clad point about 7 m. from Shimizu, Shizuoka Prefecture. The Hagoromo-no-Matsu (The pine-tree of the heavenly robe of feathers) stands there. The present tree, planted about 50 years ago, replaces the original tree, which is said to have been 90 feet in height, with a girth of 11 feet.

According to the researches of Professor Shinji Nishimura of Waseda University, this legend is of world-wide knowledge and had its origin independent among various races. It is neither the exclusive invention of the Japanese people nor their sole property. It belongs to the class of the "Bird-maiden myth" or the "Swan-maiden myth" of the mythologies of the world. The legend, in various forms, is known in most of the European countries, in Asia, the South Pacific Islands, and was known among the tribes of North and South America.

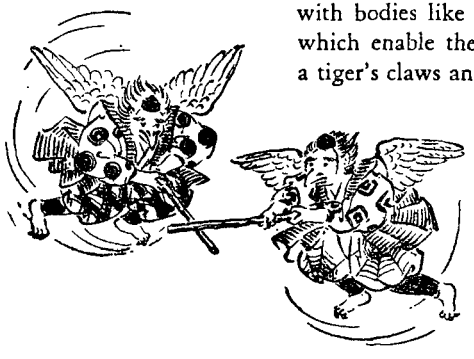


In Japan, there are several places which claim its origin: Omi, Tango, and others.

TENGU

Tengu, the most popular of all supernatural beings, are, according to legend, a class of goblins or gnomes that haunt high mountains and deep forests, and play many pranks.

Tengu have enormously long red human noses and human mouths, and they use a leaf of the Yatsude tree for a fan. They are guarded by Karasu tengu ("Crow tengu"), smaller beings with bodies like a person, but with two wings, which enable them to fly. Their nails are like a tiger's claws and their eyes are round, exuding light like a lightning bolt, and they have long beaks like a bird, instead of a mouth. They are armed with clubs.



Legend has it that in the mystic past there drifted to Japan large, powerful Europeans with red, sunburned faces, and red hair, and with prominent noses which seemed enormous to people with small noses without much of a bridge—and which in course of time, by hearsay, became exaggerated into the long noses peculiar to tengu. These men wore capes, which are shown in tengu effigies. Some people think that these men were the origin of the tengu of popular tradition.

Many temples are dedicated to tengu, and some of them are very wealthy, due to the fact that for some reason tengu are included among the patron saints of farmers, who yearly give a portion of their crops to the temples. The nearest to Miyanoshita is the Doryo-san temple. A visit to this temple makes an interesting trip. The largest tengu temple in this neighborhood is at Oyama, near Hiratsuka, half-way between Miyanoshita and Yokohama. It is visited annually by thousands of pilgrims.

At Kamakura, back of the Kencho-ji temple-grounds, on the hillside, reached by stone steps, is a small temple dedicated to tengu. Two large guardian tengu with noses shaped like an eagle's beak, and eight smaller tengu on the rocks on the approach to the temple, are rather striking objects

FANTASTIC KAPPA, or RIVER BOY, STORIES

Japanese dictionaries define *Kappa* as a fabulous amphibious animal, but many persons claim to have seen this aquatic biped, which walks like a man —and which is said to be about the size of a 13 or 14-year-old boy, and looks like one—and it is so widely known in Japan that many places have a local story about it. Every case of drowning in a river is attributed to a kappa, and as kappa are said to be fond of cucumbers, it is a custom for mothers, at the beginning of the bathing season, to propitiate them by throwing a cucumber into the river so that their children will not be seized and drowned by a kappa.

Quoting from *Netsukes*, a book by A. Brockhaus: "Kappa is of pure Japanese origin. It is a fantastic animal, mostly depicted with a body resembling a tortoise, frog legs, and a monkey-like head—on the top of which is a hollow which is filled with his watery elixer of life. This creation, nevertheless, is 'scientifically' described as a froggy creature, 4 ft. 9 in. in height, and in 1830 was still caught in swamps. He falls in love, he is dangerous to young ladies, has a fighting spirit, but is as ceremonious as a nobleman. Before engaging a duel with a kappa, man is advised to request that the kappa make a polite bow. The kappa is such a gentleman that he will comply with the request of his adversary, but this causes the life-giving water to flow out of the hollow on his head so that he is easily conquered!"

Wood-Netsuke. Kappa with its toes caught by a clam.

In Japan, bobbed hair is called O-Kappa ("Honorable Kappa") and is so named after the style of hair which kappa favor.

Among the scores of Kappa stories, space permits only the following:

A kappa was caught in Idzumo province. About to be killed it begged for its life, stating that it would never more drown a child in the river—and gave a written promise to this effect. It is asserted in some parts of Idzumo that if a child says *Unshu-Nishikawatsu-Mura* (meaning the village of Nishikawatsu in Idzumo province) it will never be drowned.

Near Fukuoka, Kyushu, there is an Itsushima Shrine, built in the Horeki era (1751–64). Upon being repaired, just before the enthronement of the present Emperor (1928), three flat stones, each 3×13×13 ft. in dimensions, and each inscribed in Sanskrit, were found buried underground. It is said that three kappa were once caught in that neighborhood. The people were about to kill them in retaliation for the children drowned there. The three kappa pleaded for their lives, declaring that never again would they drown any children. In proof of their vow, each of them incised a stone in Sanskrit.

In Higo (Kumamoto) province a child was drowned—it was thought by a kappa. A *samurai*, Ishiwara Kanainosuke, angered by the child's death, plunged into the river and fought with a kappa. He cut off one of the kappa's arms. It looked like a dried stick. A few days later the kappa came and asked for his arm. It was given to him on condition that he would drown no more children. It is said that no child of Ishiwara village has since then been drowned.

THE BECKONING CAT

In china-shops throughout Japan there are on sale *Maneki-Neko* or Beckoning Cats, which are porcelain cats with their left paw raised in the Japanese beckoning manner, *i.e.*, summoning a person by waving the hand palm out instead of with the palm towards him, as do foreigners. Such cats are very popular as mascots among people depending upon the public's favor for their success.

About 150 years ago there were two tea-houses near the gate of the Ekoh-in Temple, Ryogoku, Tokyo. Both houses vied with each other in attracting guests by means of large porcelain cats with paw uplifted as if beckoning to passers by. The eastern house had a golden cat, the western, a silver cat. These particular cats seem to have been well known inasmuch as mention of them is made in various old books, and also in 17-syllable poems written on the Beckoning Cat.

Yahei, the host of the eastern house, became dissolute, but his wife O-Tsuna, on the contrary, was a most amiable and charming woman, overflowing with smiles, and was popular with their guests—one of whom, named Hachirobei, an old-clothes dealer, was enamored by O-Tsuna's cheerful ways, until she cajoled him out of a large sum of money he had collected for another old-clothes dealer. Hachirobei, determining to atone with his life for his misconduct, went one evening to the Ryogoku-Bashi bridge over the Sumida intending to throw himself into the river. He was leaning against the bridge railing, ruminating over his fate, when along came O-Tsuna, his love.

"What are you doing here, Hachirobei, my dear?" she said. "No more of you, O-Tsuna!" replied Hachirobei, in a fury. "You have taken all my money and you have ruined me." He then told her about his situation, and O-Tsuna, repentant, proposed that she should join her lover on his journey to the world beyond. They committed suicide (*shinju*—"double suicide") in the Sumida River.

Their suicide made such a sensation in Yedo (old Tokyo) that their story was staged, and the Golden-cat Tea-house became so popular that the rival tea-house had to close.

Beckoning Cats are kept by merchants and tea-house and restaurant keepers as luck-bringers, and in the belief that they attract customers—and a Beckoning Cat usually has a place in the house-altar of the demimonde.

SHIBUI KONOMI

An elusive phase of Japanese Aestheticism

The Japanese have given the word *shibumi* to a quality which is literally a "rough or astringent taste," i.e., the reverse of "sweet taste." Its adjective, *shibui,* is derived from *shibu,* an astringent quality. Japanese-English dictionaries define *shibui* as simple, unaffected, tasty, or elegant. None of these words, however, gives more than the barest hint, if any hint at all, of what *shibui* really is.

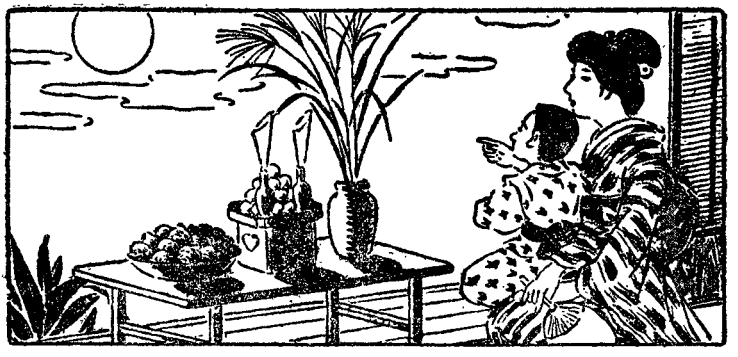
Like all transcendent qualities, the word *shibumi* eludes definition. To the Japanese, those externals which soothe and satisfy the spirit are *shibumi.* These things are instinctive, not shaped by reason and not easily put into speech, but *shibumi* suggests art appreciation, culture, ultra-refinement, quiet tastes, and a great consideration for others. "Nothing too much" is in it, and the word is in itself a protest against ostentation. There is something in it which conforms to the traditional appreciation of serenity, introspection, modesty, formality, nobility and reserve, and conservatism, and, as the antithesis of bizarre, it is opposed to everything that is garish, gay, loud or noisy, or sensuous.

No single English word exactly describes *shibumi* as the Japanese understand it. By an artistic foreign visitor *shibumi* has been described as "the acme of elegance and refinement—the result of the use of restraint in the highest sense." Japanese speak of *shibui* in relation to customs, houses, rooms, decorations and ornaments, persons, dress, as well as to the tone of voice. It marks the character of the old order of things, and sometimes of the new. In short, the parts must be related to the whole, and the whole must be seemly to place and circumstance. *Shibumi* is found in all the arts of Japan—that esoteric quality introduced into Art by the Zen Sect of Buddhism. It is the art that conceals art.

A certain color scheme is essential in producing a *shibui* effect. A sculptured piece of white marble, for instance, cannot be *shibui* because it is devoid of color, but the prevalence of brilliant or bright color is antagonistic to *shibui.*. The color of bran, the outer coat of kernels of rice, wheat, etc., is commonly called *shibu-kawa* (meaning astringent skin), and this color, or that of various shades of chestnut or russet in an art object is usually essential in securing a *shibui* effect. The color of ashes, unpolished silver and gold, and other colors, constitute factors for producing a subdued and tranquil effect in an art object and it is the artistic employment of such colors or combinations of colors that imparts to Japanese art an indescribable *shibui* effect. A careful study of a guest-room in a Japanese house will reveal that the color scheme is obtained by the contrast of the colors of the walls, ceiling, pillars, and other parts of the room. In no part of it is there a color which departs from the traditional color that makes the room *shibui.*

A Japanese, in commenting upon a woman's kimono, might say: "Look at her *shibui konomi"*—meaning that the woman was dressed with discrimination in silk material of the traditional color, not showy, but rich in quality. In speaking of a voice as *shibui,* reference is made to its quality through the cultivation and training it has received.

Perhaps a liberal rendition of the meaning of *Shibui Konomi* would be: An inherent appreciation of the elements, properly arranged and balanced, that enter into art, and into one's life and personality.



ARTISTIC, AESTHETIC, and POETIC TASTES OF THE JAPANESE

MOON-VIEWING

An inherent love of nature is a strong national characteristic of the Japanese, shared by all classes, from the humblest person to the most exalted —and the yearning to express and perpetuate the impressions made on refined tastes by nature in her varied moods has resulted in producing the paintings and exquisite fine arts in metal, wood, clay, and other materials for which Japan is famous the world over. Japanese genius touches perfection in small things, for which the Japanese flexible, artistic hands are peculiarly adapted. The graceful, tapering Japanese hand deserves a chapter in itself, and is so treated in Hamilton Wright Mabie's "Japan To-day and To-morrow," and reference is made to it on another Fujiya Hotel menu.

The aesthetic tastes of the Japanese are evidenced in the *Cha-no-yu* or Tea Ceremony, in their annual moon-viewing parties, in flower arrangement, in their *bonsai* and *bonkei* creations, their insect-hearing and incense-smelling parties and in many other ways—those mentioned being described on Fujiya Hotel menu cards.

Moon-viewing: There are two moon-viewings, determined by the lunar calendar, the "Jugoya" on Aug. 15, the "Jusanya" on Sept. 13, and it is a superstition that if the *Jugoya* is observed it is also necessary to observe the *Jusanya* in order to avoid bad luck. By the Gregorian calendar these moon-viewings are about a month later, varying somewhat every year.

When the moon is in the full and at its best, thousands of families on the prescribed nights place tiny altars on the veranda where the moonlight falls and make offerings of food, fruits, flowers and the autumn grasses to the brilliant satellite. Poems are composed for the occasion and appropriate stories are told in the light of the moon.

ARTISTIC, AESTHETIC, AND POETIC TASTES OF THE JAPANESE

CHA-NO-YU ("TEA CEREMONY")

Cha-Tea (*no*-a particle)-*Yu*-hot water

Overseas visitors to Japan usually desire to witness at least one *Cha-no-yu*, an ancient observance which has come down through the ages and which is a development by certain priests of the Buddhist Zen sect of simple tea drinking into what is now an aethetic cult, its outstanding tea-master being Rikyu, once a close friend of the great *Taiko-Hideyoshi*. From its inception the *Cha-no-yu* ceremony has been regarded as a promotor of mental composure. In the mere handling of the utensils employed there must be the utmost exactness, and not a single error must occur in the performance of the function itself. It is declared by its devotees that the accurate and delicate performance of each act teaches precision, poise and tranquility, courtesy, sincerity, unselfishness and daintiness, and produces harmony in every sense.

Situated in every large garden and in some small gardens is a tea-ceremony house, constructed on prescribed lines, and in the homes of many wealthy families a room is set aside for the *Cha-no-yu*. These rooms are only 9 feet square, their floors being covered with 4½ mats (*tatami*), each mat being about 6×3 feet in size.

Space does not permit a description of the ceremony itself, or of the "Don'ts" in connection with it, or of the utensils employed—but it may be said that while to Occidental eyes some of these utensils may appear crude crockery ware, many of them are valued at thousands of yen. The tea itself

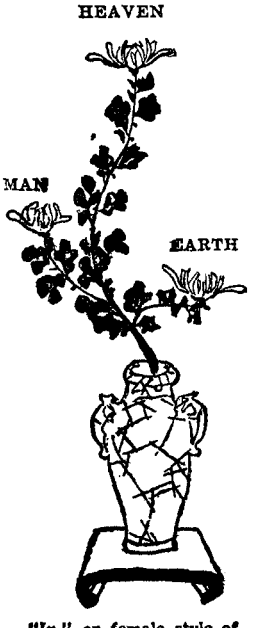
is made of powdered green tea-leaves and when made has the consistency of thick pea soup. This thick-tea ceremony is called *Koi-cha*. There is another style of tea ceremony, the *Usu-cha*, which differs from the *Koi-cha* in some respects. It is less ceremonious, and the tea, of good quality, is drunk like ordinary tea and is made with lukewarm water, and the bowl is filled afresh for each guest, being rinsed out with water each time. The tea used in both these ceremonies comes from Uji, near Kyoto, the most noted tea district of Japan. See "Japanese Green Tea" description. An authoritative work on *Cha-no-yu* is *The Book of Tea*, by Okakura Kakuzo (Duffield & Co., New York).

The tea ceremony with its long formalities cannot be fully appreciated by the casual Westerner, but when he witnesses it he cannot fail to be impressed by the sincere enjoyment evidenced by the Japanese participants in the function—which for them still carries a trace of its religious element.

IKE-BANA

The Aesthetic Art of Flower Arrangement in Japan

While there are different methods of arranging flowers according to various schools, the fundamental principles underlying the first steps are the same in that every arrangement must be made to symbolize "Heaven," "Man," and "Earth." If a single plant or tree branch is used, the main part that shoots upward represents "Heaven," a twig on the right, bent side ways, denotes "Man," and the lowest twig or branch on the left, the end slightly bent so that it points upward, signifies "Earth." This is the *Yo*, or male style. The female style is shown in the picture. Three separate plants or branches placed closely together, not necessarily of the same kind, are often used to represent these three elements; for instance, a bamboo may be used to symbolize "Heaven," with a pine and plum-blossom branch as "Man" and "Earth" respectively, and sometimes grasses are used to signify "Earth." Invariably, there is an odd number of stalks or branches in an *ike-bana* for the reason that odd numbers are considered lucky; even numbers are unlucky and are never used in flower arrangements. Flower arrangement is an important factor in the decoration of a Japanese room. The word "flower," in Japan, is used in a broad sense and covers not only the flowers of plants but also the blossoms of fruit and other trees, and even flowerless trees and shrubs: the pine, willow, bamboo, maple, etc.



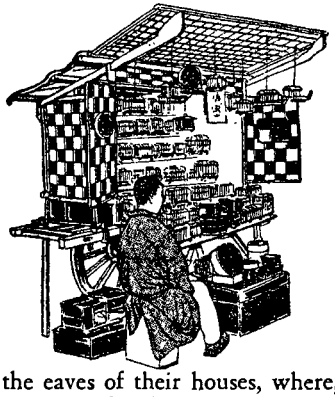
"*In*," or female style of arrangement.

The receptacles for *ike-bana*, and the relative height of the vases and flowers are important essentials in the art. Volumes have been written on *ike-bana*. The most instructive books in English are "The Flowers of Japan and the Art of Japanese Flower Arrangement," by Josiah Conder, and "Japanese Flower Arrangement Applied to Western Needs," by Mary Averill. The following quotation is a translation of a Japanese saying, taken from the latter book.

"Heaven and earth are flowers—
Gods as well as Buddha are flowers.
The heart of man is also the soul of flowers."

THE INSECT-HEARING FESTIVAL

The insect-hearing festival is a picturesque rite which has come down from feudal days. This poetic and sentimental pastime is usually held on late August and September evenings in temple and shrine precincts, public parks, and in many gardens, when the "seven grasses of autumn" are in full bloom. Singing insects are dear to the hearts of Japanese and their chirpings are believed to be clearer and more resonant at that time. Old and young foregather in chosen spots in gardens and other places where the festival is held, carrying their insects in tiny cages, some of which have been brought from the gardens of individual homes, others that have been bought, from one of the many vendors, especially for this ceremony of "Freeing the Insects." In cool glens and in softly lighted bowers the cages are opened and the tiny captives freed. Then, almost breathless, the liberator waits for the insects to get their new bearings, realize their freedom, and send forth their rejoicings in sibilant song.



The insect season begins on May 28, at the time of the Fudō Temple festival.

The *Mushi-uri* ("Insect-seller") then appears with his wares. He need not advertise his stock in trade as the chirping insects in their small cages attract buyers —who hang the cages on trees or under the eaves of their houses, where, during the hot summer nights, the stillness is broken by the songs of the insects. The cages sell from a few sen to as high as ¥1.85 for artistic cages—of split bamboo, highly polished. There are more than a dozen different kinds of singing insects; their average life is from 40 to 60 days. They are sold at prices from 15 sen to 60 sen for the best singers. Many dealers specialize in breeding the insects. When they are hatched out six out of every ten are females. But as only the males sing, the females are sacrificed. Ordinarily they are fed with a slice of cucumber or eggplant, fresh daily.

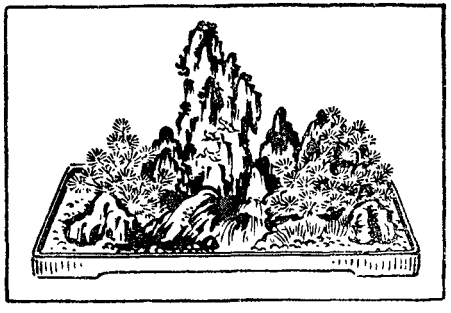
Mr. Chosei Motoori, a musician, has succeeded in recording the notes of some of the most popular singing insects. The *Kusahibari* ("Grass-Lark"), the smallest of the insects, produces its song in the G key, one octave higher than the highest G key on the piano. It is very clear and has a metallic ring to it. The *Katan,* almost as small as the Kusahibari, produces the sweetest sound—a long continued, monotonous tremolo. *Matsumushi* ("Pine-insect"), so named because its wings look like pine-tree bark, sings in the E or F key in a series of different staccato notes. The *Suzumushi* ("Bell-insect") is the violinist of the insect world. Its tune is *sforzando piano,* a delicate "Liin-liin-liin," like soft tones from a bell. While most singing insects tune up only at night, the *Kirigirisu* ("Long-horned grasshopper") sings in the day time. The *Emma-Korogi,* a variety of cricket, sings with a trill in tremolo, and with a somewhat slower tempo than other insects. *Emma* means the ruler of hell.

BONSAI

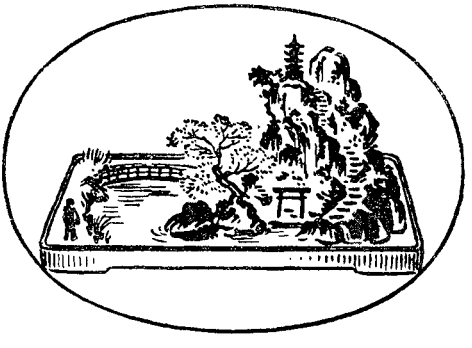
Bonsai, or potted plants, are dwarfed trees, trained to show the beauty of large normal trees, or of ancient trees. The favorite trees for *bonsai* are pines (matsu), principally of the needle-leaf family, and a species of broad-leaf Mongolian oak (keyaki), Some specimens of these trees, potted for 100 years or more, bring several thousand yen when sold. At one of the recent exhibitions of *bonsai* there were two pines each said to be over 500 years old. Trees also used in *bonsai* are cryptomeria (sugi), maple (momiji), ground cypress (hinoki), cherry (sakura), and others. Some trees have two trunks, some a single trunk; sometimes a different species is grafted into the main tree. Some of these dwarfed trees, from one foot up in height, have all the characteristics of normal trees.

The usual method of producing these dwarfed trees is as follows: the main roots of selected seedlings of small trees, not more than 3 to 5 in. in height, are cut away, only the small roots being allowed to develop—a procedure which is carried out periodically. Weights are hung on the branches in order to make them hang in downward curved shapes and the branches are tied with string or wire to form them into artistic shapes. The treatment differs with each tree. The trees are kept in a shaded location. Six to ten years are required to produce a desirable tree. *Bonsai* for decorative and exhibition purposes are common all over Japan.

BON-KEI



Bon-kei are tray landscapes representing in miniature natural scenery by means of stones and sand placed in a shallow porcelain dish or tray. Sometimes artificial trees and flowers, as well as tiny models of men, animals, houses and other objects



are used in the composition, which in this case is called *hako-niwa*.

Sometimes *bon-kei* are designed to depict, in miniature, favorite mountain and seashore views.

Bon-kei are used as decorative features in many Japanese homes.

INCENSE BURNING (KŌDŌ)

At this aesthetic pastime the guests, as rare incenses are burned, try to guess the name of the incense. Sometimes the participants form two groups, the group making the greatest number of correct guesses winning the prizes. In olden days, when nobles formed the parties, swords, armour, and many other treasures were given away as prizes.

The burning of incense has always been associated with Buddhism, but as a cult it was developed by the luxurious 8th Ashikaga *Shogun*, Yoshimasa (*shogun* from 1443–73), a patron of the fine arts, landscape gardening, tea ceremony, etc. A pastime of the aristocracy, it was later dropped to a large extent by them but it still has its votaries among the upper classes of Japan.

A description of a recent *Ko-kwai* ("Incense-party") held at the Gokokuji ("Protection-of-the-Country Temple"), Tokyo, by the Shoin-sha Society, will serve to explain the procedure at these parties. A master of ceremonies, one well versed in the incense ritual, was chosen to preside. In turn, each guest burned his favorite incense in an appropriate burner—which in itself was a work of art—and passed it around so that the other guests could enjoy the fragrance of the burning incense. After all had become acquainted with the various fragrances offered, the master of ceremonies chose one other incense from the many samples brought to the party, and burned.

This was passed around and each guest in turn tried to name the incense, and the effect it created on his senses, its "character," its "color," and its "taste"—for, according to the devotees, incense possesses these qualities. Twelve different kinds of incense were burned.

The refined sense of smell developed by incense burning is believed to cultivate mental composure in the same way that the tea-ceremony (*cha-no-yu*) and flower arrangement (*ike-bana*) cultivate mental and physical poise.

The basis of the incense of the present day is *awase-ko* ("combined incense"), introduced from China in the 10th century.

In the 15th century, as previously noted, besides the cult of burning incense practised by Japanese dilettanti, the use of incense was started for secular and recreation purposes—a use which has prevailed up to the present time. In the secular sense burning incense serves to scent the air of a room, and it is used as well to impart an agreeable perfume to clothing, toilet accessories, etc. In its recreation aspect, it tests the accuracy of the sense of smell. When the olfactory nerves become somewhat numbed by much smelling, their sensitivity is partially restored by rinsing the mouth at intervals with vinegar.

There are nearly a hundred distinct kinds of incense that are recognized and distinguished by names derived from literary allusions.

JAPANESE POETRY

Japanese poetry is almost entirely an impressionist rendering of nature. The poems suggest but do not elucidate. In outline they are intended to appeal to the reader, the details of which his own nature-love will enable him to fill in for completion. The most popular subjects are flowers, or birds, cherry and plum blossoms, the moon and the falling leaves of autumn; the winter snow and the mist upon the mountains; a pine tree on the sea-shore or the sun rising above the waves; nature in all her forms and under every aspect.

Yearly the whole nation is invited to compete in writing odes on a subject selected by Imperial direction, and in this competition the Emperor and Empress, and today the Dowager Empress, and Princes and Princesses of the Blood, all submit poems. The subjects are chosen and announced usually in November. The selected poems are read in January in the Phoenix Hall of the Imperial Palace. The 1929-30 subject was "Farm House at Dawn," that of 1930-31 was "Cock-crow at Dawn." The 1932-3 subject was "Morning Sea"

About 35,000 poems are received annually in this competition; the best five, after those of the Imperial Family, are selected by the Poetry Bureau as poems worthy to be read before the Emperor and Empress. The poems are written in the *tan-ka* style—a 31 syllable composition in which the idea is couched in choice language. The poem is divided into five sections of 5-7-5-7-7 syllables. Each contestant is allowed to submit one poem, which must be written on a specified piece of paper. There is no substantial reward for the fortunate composers, but they deem it the highest honor to have their poems read before Their Majesties. As soon as the contest is over every important newspaper in the land publishes the poems of the Imperial Family, together with the poems selected. Ancient records show that this contest was inaugurated in the 14th century.

The following, liberally translated, are poems of Basho, the famous 17th century pilgrim poet. Basho was a *samurai*, who, in his youth, renounced the life of nobleman and courtier to become a pilgrim priest, a poet and teacher of poetry. He lived from 1644 to 1694, blameless and almost saintly, yet a lover of life and adventure, a wanderer, a devotee of Nature in all her aspects.

Starting on a Summer outing he wrote:

"Butterfly, awake, awake
Come let us take
Our comrade way together!"

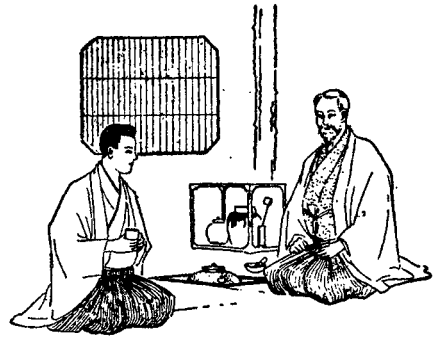
Of a Winter jaunt:

"Now off we go
Across the snow
Until we tumble in it!"

One of the most famous of Basho's apparently simple nature poems is this:—

"A lonely pond in age-old stillness sleeps.
Apart, unstirred by sound or motion till
Suddenly into it a little frog leaps . . . !"

For an intelligent exposition of the Japanese poem the reader is referred to *Japanese Poetry*, by Dr. Curtis Hidden Page (Houghton Mifflin Co., Boston), from which the above translations are taken.



JAPANESE EMOTION—AND ITS SUPPRESSION

The Japanese are highly emotional but early acquire the habit of suppressing evidences of their deep-seated emotion, and encase themselves in an armor of inscrutability impossible of penetration by the Westerner. But occassionally emotion cannot be suppressed and it breaks out violently even in high places, as revealed in the scenes which sometimes occur during the sittings of the Diet. Only a few years ago at some of the great baseball games even the most exciting plays did not move the huge crowds to shout or yell in the approved manner; they sat, thousands of men and boys absolutely silent as if at a funeral. However, today a Japanese baseball crowd is not much different from the ardent American fans of the game. There is one place, however, where emotion cannot be wholly suppressed, and that is at a theater where, during pathetic scenes, men and women weep with little restraint but this does not alter the fact that suppression and not expression is a characteristic of the Japanese.

When telling about some misfortune or about the death of a parent, wife, child or near relative, a Japanese will smile in a way which a Westerner considers heartless, although the teller, because of grief, may be near the breaking-down point. One reason for this attitude is the characteristic consideration for the feelings of others in that one's personal grief should not be inflicted upon others. However, though a rigid repression of emotions is exercised, the emotion of grief is sometimes so strong that in spite of self-control tears will glisten in the eyes. The English language has many expletives—and they fill a useful function, but in Japanese swear words are practically non-existent, which would indicate that in that language no provision is made for the expression of emotions of anger.

This suppression leads to a poise seldom found among the people of other countries; and even the children have this poise. Tranquility and absence of haste are the outward manifestations of Japanese life except, of course, in the major activities in the great cities.

Japanese regard self-control as the highest of the virtues, and from time immemorial self-control has emanated from the Zen Sect of Buddhism down through the masses. Their ascetic practice of the tea ceremony, and of flower arrangement, are methods of training Japanese in self-control and poise which long have been practised.

THE JAPANESE PHYSIQUE

Stature. Recent observers have noted that Japanese boys and girls are stronger, better developed, and taller than their parents. A decade ago a person 5 ft. 6 in. tall, when in a crowd, could look over the heads of most of the people. This is not the case today. This increase of height is due to the use of benches and chairs in the schools and elsewhere taking the young folk off their knees on the matted floors, and to the practice of outdoor and indoor sports of every kind—which has developed them in many ways.

Hands. Quoting Hamilton Wright Mabie in *Japan To-day and To-morrow*, the author writes: "The Japanese hand is one of the most significant facts in Japan. Like the dyer's hand, which Shakespeare found significant, it shows what the Japanese have been doing for many centuries. It is as unlike the big, potential, unlined hand of the untrained races as the faces of rudimentary peoples are unlike the faces of highly cultivated peoples. The Japanese hand is sinewy, flexible, sensitive. It has been shaped by ancient industry, by the use of weapons, by the discipline of art, and by the use of the *fude* (brush) in the development of the art of calligraphy, which is more than a medium of communication, and examples of it are shown side by side with beautiful pictures." Foreign visitors frequently remark upon the beauty and neatness of the Japanese hand—the artistic hand, narrow, with long fingers, tapering symmetrically—the hand which enables a Japanese to fabricate the tiniest objects, as well as to demonstrate the dexterity of Japanese surgeons in their operations.

Feet. While the Japanese foot, generally, is shorter and more stocky than that of Westerners, it is more perfect in shape, for the reason that it has not been cramped by tight-fitting shoes. The *tabi* (ankle sock) and Japanese footgear have permitted freedom of foot movement, but the increasing use of shoes, especially among males, is bound, eventually, to have its effect, and in time the feet of Japanese shoe-wearers will be as unlovely to look at as those of the majority of Westerners. See "Footgear" description.

Eyes. In caricature, so long has the Oriental eye been drawn on a slant that many Occidentals believe that Orientals have slant-eyes. The principal difference between Occidental and the great majority of Oriental eyes is that the thick upper lid of the latter on its inner side, toward the nose, has a sharp curve somewhat like the end of a bow that has been drawn taut by its string in order to propel the arrow. In color, the Oriental eye is seal-brown with shades to darker coloring.

In quickness of movement there is no race on earth quicker than the Japanese. In any work in which the hands are employed such work is done with great speed, and this is equally true of work requiring movement of the feet, or in walking, with some specific object in view. In quick movements of the body when startled, or when danger is imminent, the quickness of movement of the Japanese has been likened to that of a cat under similar circumstances.

The people of every country in the world have their special hoodoos and superstitions, also their lucky charms and omens. What are yours?
Here are some of the outstanding Japanese superstitions, as recorded by *Amanojaku*, of the *Osaka Mainichi* and *Tokyo Nichi-Nichi* staff.

JAPANESE SUPERSTITIONS

There is a countless number of superstitions in Japan—those peculiar to certain localities, to certain professional groups, and those common to all classes throughout the country.

* * *

There are superstitions concerning direction (*Hogaku*), Physiognomy (*Ninso*), House Structure (*Kaso*), Omens (*Engi*), Dates (*Higara*), Fortune Telling (*Bokuzei*), Exorcism (*Majinai*), etc.

* * *

Let Amanojaku give an example or two of superstitions falling under each of these general divisions.

* * *

The Japanese divide the horizontal space into 12 directions, each bearing the name of an animal such as monkey, horse, rabbit, etc., and each day has its lucky and unlucky directions. See diagram, *Wood Carvings, Fujiya Hotel* description.

* * *

On the day when the Dragon-snake direction is declared unlucky, people postpone till another day their trips in that direction, or they go by a round about way, avoiding that particular course.

* * *

Just as each day has its own lucky and unlucky directions, so each person has his own good and bad *Hogaku*, which vary each day.

* * *

If, accordingly, any person meets, say, a railway accident while travelling, the mishap is explained by the evil *Hogaku* he was following rather than by the attendant physical conditions.

* * *

One direction which is always dreaded as unlucky is Northeast, which the Japanese call *Kimon* or the Devils' Gate.

The Japanese also believe their physiognomy has a great deal to do with determining their career. Many go to physiognomists with the pictures of the girls proposed for their brides and ask for their decision.

* * *

In choosing a career for their children, many parents attribute greater importance to the advice of the physiognomist than to the native aptitude of the children.

* * *

Some parents even take their babies to fortune tellers and have them fix their names.

* * *

If each person has his physiognomy (*Ninso*), each house has its house fortune (*Kaso*). Some houses have good "Kaso" while others have bad "Kaso."

* * *

When the owner of a newly built house dies from accident or illness, people attribute the cause of his death to certain defects in the *Kaso*.

* * *

Many a house cannot be sold or rented because it is built in an unlucky *Hogaku* or has a protruding part in the direction of *Kimon*.

* * *

When a house is burnt, or burglars break into it, or the family living in it decline in fortune, the house is more often blamed than the carelessness or indolence of its occupants.

(*Continued*)

JAPANESE SUPERSTITIONS

Engi, which, broadly translated, means the ascribing of lucky or unlucky omens to things or happenings, includes perhaps the greatest number of popular superstitions in Japan.

* * *

For instance, Japanese believe the ages of 19, 33, 42, and 47 to be unlucky years (*yakudoshi*) when persons should expect some serious misfortunes to happen to them.

* * *

Some Westerners also believe in climacterical years, but they base their belief upon general experiences, such as the change in the life of a woman, etc.

* * *

The Japanese *yakudoshi*, on the contrary, are based upon a childish play of words: 19 is a bad year because its Japanese pronunciation, *juku*, can be taken for "repeated sorrows."

* * *

Similarly, 33 is a bad year because its sound, *san-zan*, also means "hopeless miseries"; 42 is unlucky because its pronunciation, *shini*, signifies death.

* * *

Japanese always use specific objects for each ceremony, fixed by tradition, such as eating beaten rice-cake (*mochi*), dried eggs of herring (*kazunoko*), beans (*mame*), etc., and decorating their house with sprays of pine, bomboo, etc., for New Year's Day.

* * *

These objects are used either because their names can be twisted to mean some other object thought to be happy, or because they have qualities which people wish to have themselves.

The *mochi* also means, in Japanese, "to have"—to have wealth—*kazunoko* means "many children"—*mame* means "good health."

Pine is used because its other name is *chitose*, which means "a thousand years"; bamboo is employed because it is a symbol in Japan for 10,000 years (*yorozuyo*).

* * *

Japanese are particularly sensitive about *engi* in a wedding ceremony. In sending engagement presents to the girl's family the young man must not forget to include a handsome piece of sea-weed (*kobu*).

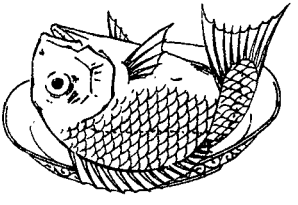
* * *

This is regarded as a lucky object because *kobu* is the suffix of *yorokobu*, which means "to be happy," or "to be glad."

* * *

But in making a list of the sundry objects included among the presents the would-be-bridegroom must spell the *kobu*, *kombu*, which means a woman who bears many children.

* * *



At the wedding dinner the red fish, *medetai* (sea-bream), called *tai*, must be served whole to each person because *medetai* means "happy"—to cut it is ominous of separation, incompleteness, etc.

* * *

The dinner must also include a soup of clams in the shells because these have two shells which when closed make a complete whole. The sea-ear is never used because it has only one shell.

(*Continued*)

JAPANESE SUPERSTITIONS

Another food indispensable not only at wedding and birthday dinners, but on all other happy occasions is lobster. The crustacean is served because its body is bent, which to Japanese means old age.

* * *

When invited to a dinner Japanese never eat one bowl of rice only; they eat at least two because one bowl of rice means an offering to the spirit of a dead person (*hotoke*).

* * *

Superstitions about dates (*Higara*), like those concerning directions, (*Hogaku*), exercise a vast influence upon the Japanese people.

* * *

Thus in fixing the date on which to start an enterprise, like opening a store, building a home, or departing on a long journey, Japanese choose one which they believe to be lucky (*kichinichi*).

* * *

They are specially particular in holding happy occasions like engagement dinners or wedding ceremonies only on a day which an expert chirosophist pronounces to be fitting for the event.

* * *

There is a day named *Tomobiki* which comes once in every six days and on which Japanese never hold a funeral.

* * *

It is believed that if on that particular day any family holds a funeral ceremony, six other members of it will subsequently pass away. The reason is that *Tomobiki* means "to pull friends."

* * *

If, therefore, for any reason a funeral is unavoidable on that day, Japanese put six earthen dolls in the coffin so that the God of Death will be satisfied by proxies.

The daily variation of personal fortune is largely fixed by the day, month, and year in which a person is born.

* * *

One born in the Rabbit year cannot expect good luck on a Tiger day, similarly one born in the Second Star (*Jikoku*) day because the two stars do not agree.

* * *

Persons born in a certain year, such as girls born in the year of Fire-horse (*Hinoe-uma*) have little chance of marriage because they are believed to burn their husbands, that is, cause their death.

* * *

Bokuzei or fortune-telling by means of Chinese *Eki* is an expert practice widely sought by the Japanese in order to find out everything they wish to know, but have no means of learning.

* * *

In case a husband or wife disappears, by accident, by eloping, or due to other causes, Japanese go to the *Eki-sha* and ask him to tell where the missing person may be, whether that person will return or not, etc.

* * *

Many Japanese go to the *Eki-sha* to know when they will fall ill, when death will occur, what profession they should choose in order to succeed, whether they will have children or not, and the like.

(*Continued*)

JAPANESE SUPERSTITIONS

The classes of people who are most superstitious are those who are engaged in professions which involve a large element of chance, such as geisha, wrestlers, gamblers, variety show actors, etc.

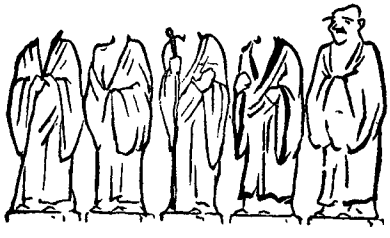
* * *

These people, therefore, are exceedingly sensitive to uncleanliness or impurity which they believe will cause the wrath of the gods and bring about bad luck.

* * *

They accordingly "purify" themselves after having been in a filthy place, having met a person whom they hate, or, having met with an accident, by means of sprinkling a generous quantity of salt around them, or by producing sparks by striking flint with steel.

* * *



Wherever the idols of *Rakan* (Buddha's disciples) are found they are seen mostly with their heads missing. The reason is that among Japanese speculators the heads serve as talismans of good fortune and hence they are stolen.

* * *

There are many kinds of "holy" amulets in Japan; Shintō, Buddhistic, or zoolatrous in character, used as safeguards against all kinds of natural calamities, diseases, etc.

Some of them consist of a sheet of paper upon which the seal of a shrine or temple is affixed; others are made up of fragments of wood or metal that have been 'consecrated."

* * *

These objects are put up in such places in the house where their influence is desired—those against pestilence at the entrance, those against fire at the fireplace, those against thunder on the ceiling, and so forth.

* * *

Exorcism, or belief in the mystical power of certain things or practices to produce the desired effect, which Japanese call *Majinai,* is a form of superstition which very extensively prevails in Japan.

* * *

The sign "House to let" is never posted straight; it is always put up slantwise. Japanese believe that this is the *majinai* to rent the house promptly.

* * *

The practice is the remnant of the early custom when two signs were put on to form the shape of the character (入) which means "to enter."

* * *

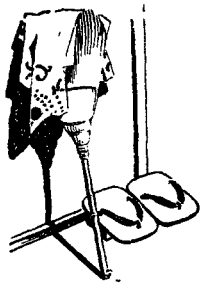
Inside the buses running on the streets in a great metropolis like Osaka, people see a talisman placed above the driver's seat. This is the *majinai* against accident.

* * *

Likewise, when people encounter a snake, venomous or otherwise, they quickly pronounce *aburaunkensowaka.* The incantation will cause the reptile to recoil and disapper. No one knows what the charm means.

(Continued)

JAPANESE SUPERSTITIONS



When Japanese are annoyed by visitors who outstay their welcome and wish to get rid of them, they usually set a broom upside down and tie around it a towel (*tenugui*) in the same way that a scarf or other wrap is sometimes tied around the face, and the caller's footgear or geta are warmed up and placed next the handle in order to speed the visitor's departure.

* * *

In case this charm fails to produce results, they cauterize the footgear of the visitors with the moxa, believing that the burning treatment will set the objects into action.

* * *

This practice is said to have originated through the idiosyncrasies of an old man who had a great aversion to dust. Upon the departure of a caller his invariable habit was to have the house thoroughly dusted. If the call ran into a late hour, as his maid servants had to stay awake to do their master's bidding, they devised this schem to speed the caller's departure.

* * *

When people suffer from *okori*, a kind of fever similar to malaria and very prevalent in Japan, they make effigies of themselves out of straw, rub their bodies with these, and after due ceremony throw them into a river.

* * *

When people suffer from some kind of a disease the effects of which appear on the skin, such as smallpox, the itch, etc., they wear large hats and dip themselves in water in a lake or the sea until the hat floats on the surface. The disease is left with the hat.

There are many interesting kinds of charms that are used in healing various illnesses, particularly epidemics, but here only one or two can be presented.

* * *

One of the best known charms extensively employed even today among lovers is secretly to cause the person whom one loves to eat the ashes of a burnt newt, a species of little salamander which Japanese call *imori*.

* * *

In some country districts, when children get some kind of a growth on their heads, their parents write upon it the Chinese character (馬) —horse. The growth is called, in Japanese, *kusa*, which also means "hay." The idea is that the horse will eat up "hay"—or the growth.

* * *

When any person dies the body is always laid with the head toward the north; hence people avoid sleeping in that position presumably for fear that they may pass away while asleep.

* * *

Whenever Japanese set out on a long journey, or leave for a battle ground, or attempt a dangerous undertaking like a flight in an airplane, they generally go armed with at least a dozen different talismans, or *ofuda*.

* * *

True to the Japanese saying, *Heta no naga dangi*, Amanojaku's description of Japanese superstitions has dragged on much too long without recounting anything of real interest. It is time he stopped it.

(*Concluded*)

JAPANESE CUSTOMS

Birth: Seven days after the birth of a child it is named during a celebration at the home, attended by relatives, friends, and neighbors, and at that time the infant's head is shaved. If the child is a boy, his grandmother or nurse, on the thirty-second day, takes him, beautifully attired, to a shrine by way of thanksgiving, and to pray for his welfare—that he may grow up strong and healthy. If a girl, this ceremony is held on the thirty-third day. (See "Miyamairi" description.)

After 120 days, when one or two teeth have appeared, the ceremony of *Okui-zome*, or the "First Eating," takes place. On a tiny table are placed a rice-bowl, a tea-cup, chopsticks, etc., and the mother, holding the infant, sits down at the table and makes the baby go through the form of eating from the rice-bowl. The first anniversary of a child's birth is celebrated by a banquet. In the case of the eldest son and heir of the family, when he reaches the age of 17 years a ceremony called the *Gempuku* takes place. This indicates that the boy, now grown to man's estate, is proclaimed the heir. Ordinary birthdays are not celebrated like those abroad, except that a special rice with red beans is served for the occasion.

Ages: Should a child be born on December 31st, or on any day of the year prior to that date, the infant on January 1st of the year following is regarded as being two years old. Therefore, when a Japanese states his age it is always one year less reckoned in the Occidental way.

Auspicious and Calamitous Years: In the life of a man, the 25th and 42nd years are considered calamitous years; with women, the 19th and 33rd years. In these years, festivities are held to ward off misfortune. The 61st year (*Kanreki*) is regarded as an auspicious year inasmuch as one cycle of the Ten Calendar Signs and of the Twelve Zodiacal Signs is completed, and both men and women enter on a new lease of life—a second childhood, as it were—and, to celebrate the event, a man at that time dons a red cap. He visits a shrine to express his thanksgiving at attaining his age, and invites his relatives and friends to his home to help him celebrate. The 70th year is celebrated as *Koki*, the "rarely reached age." The 77th (*Ki-no-ji*), or year of "gladness," and the 88th (*Bei-ju*), or "rice" year, are also celebrated, the former by wearing a red *chanchan-ko* (a loose coat-like garment worn over the *kimono*), the latter by wearing red apparel throughout. Silver and golden weddings are often celebrated, similar to the Western customs.

CUSTOMS—VARIOUS

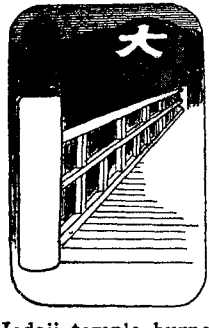
Adoption: The custom of adopting boys and girls, and even adults, into Japanese families is widespread, and has been practised for centuries, as the discontinuance of a family is regarded as a great disgrace.

A man without an heir to perpetuate the family name usually adopts a boy (a relative, if possible), who becomes a member of the family. Should there be a daughter in the family the boy will marry her, or, in case there is no daughter, the man may adopt a girl and a boy, who will marry, or he may even adopt a married couple, all these taking the family name. Also, like the Occidental custom, young children are adopted into a Japanese family.

This may seem a sad breaking of home ties, but as the custom is deeply rooted in Japanese family life it is generally accepted without question—and those adopted still remain loyal to their own families.

Mogusa (*Artemisia absinthium*—wormwood—*moxa*): A cotton-like fibre obtained from the small, dried leaves of this plant, common in Japan. It is a custom to burn *mogusa* on the human body in order to increase the circulation of the blood. It is used to reduce boils and skin eruptions, swellings, and to relieve pains, and is also used for kidney and stomach disorders, for rheumatism, swollen legs, etc. At many large temples there is a special building where *mogusa* treatments are given, but it is in common use in homes. The burning always leaves a white scar. Also, a parent sometimes burns *mogusa* on the clenched hand, or on the top junction of the little and its next toe, of a misbehaving boy as a reminder to behave.

Gifts of Soba (Buckwheat Macaroni): It is the Japanese custom that when a house is first occupied a gift of *soba* shall be presented to the new neighbors of the occupant, one on each side of the house, and to the three opposite, making five (a lucky number). *Soba* homonymously means "close-by," so friendly intercourse is sought with near neighbors by this gift of *soba* ("friendship"). Japanese families eat *soba* on New Year's Eve. It then is called *Toshikoshi Soba*, or "Year-going-over-soba," so that they may have long life. *Toshi*—year, *koshi*—going over.

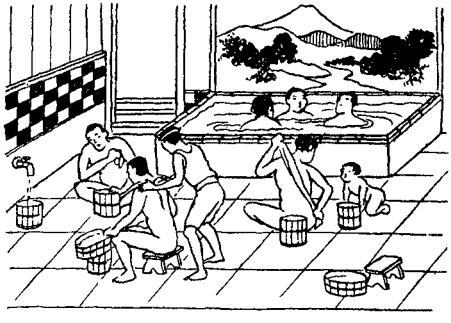


Daimonji (*Dai*—"Great," or "Big," *Monji*—"Character," or "Letter"): Spectacular bonfires in the shape of the character *Dai*, of large propotions, are burned on many mountain- and hill-sides in Japan on the last day of the *O-Bon* Festival (which see) by way of bidding farewell to the spirits of the dead who, on that day, are supposed to return to their respective homes. The *Daimonji* of Kyoto are especially noted—the picture showing one of the largest as seen from the Sanjo bridge. The horizontal stroke of this character is 228 ft. long, the left vertical one is 510 ft. long, and the right vertical stroke is 408 ft. long. Legend relates that when the Jodoji temple burned, the Buddha upon the altar fled to the mountain and emitted a great light there. In memory of this, the people make a fire every year at this place.

On the same night, on other hills around Kyoto, there are bonfires, some with different characters, some with figures. The best place to view all these illuminations at a glance is on Yoshidayama Hill, Kyoto.

CUSTOMS—VARIOUS

Citron Baths: On the day of *Toji* (winter solstice—December 21 or 22), when winter officially begins, according to the lunar calendar (which see), the fragrant odor of sliced citron rises from public bath-houses throughout Japan, and from the private baths of many citizens—slices of citron having been placed in the hot baths.



This custom, which has been observed from time immemorial, came from China and is yet widely celebrated in that country, and on *Toji* day many Chinese residents in Japan make it a holiday.

In former days, poets and artists held special meetings on "toji" spending the day in composing poems, writing ideographs, or practising such arts as flower arrangement ("Ike-bana") and the tea ceremony ("Cha-no-yu").

There are many interesting beliefs in connection with "toji." It is a superstition among farmers that their winter wheat crops will be bumper ones if fair weather prevails on the advent of winter. In the event of thunder being heard on that day, they believe that the ensuing year will have an abundance of rain. A southerly wind at *toji* is said to insure, generally, fine weather during the coming year.

Blacking the Teeth is a custom which, it is said, began in 920 A.D.; but the reason for it is unknown. It may be that it was to show the married state, inasmuch as every married woman in Japan blackened her teeth until the late Empress Shoken set the example of discontinuing the practice—and as the efficacy of the preparation used for the blackening wears out after a few days, the married women of the land experienced no difficulty in ridding their teeth of their blackness. Men also followed this practice until they were finally prohibited from doing so in the year 1870. Mitford, in his *Tales of Old Japan*, gives the following recipe for tooth-blacking, as having been supplied to him by a fashionable Yedo druggist:—"Take three pints of water, and, having warmed it, add half a tea-cupful of wine (*sake*). Put into this mixture a quantity of red-hot iron; allow it to stand for five or six days, when there will be a scum on the top of the mixture, which should then be poured into a small teacup and placed near a fire. When it is warm, powdered gall-nuts and iron-filings should be added to it, and the whole should be warmed again. The liquid is then painted on to the teeth by means of a soft feather brush, with more powdered gall-nuts and iron, and, after several applications, the desired color will be obtained." Today one must go to remote country districts to see women with blackened teeth.

Widows: Many women upon becoming widows have their hair cut short and eyebrows shaved as an indication that they have renounced the world. It is a custom to place the hair in their husband's coffin. Thus it appears that the fashion of hair bobbing originated in Japan.

Nichiren-sect pilgrims.

Kan-Mairi or *Kan*-Worship. During the *Kan*, or Coldest Season, which generally lasts for 30 days —from early January to early February—many devout Buddhists make pilgrimages on each night to various temples. In former days, these devotees were naked, save for a loin cloth, and were barefoot, and at each temple visited they would often pour cold water over their naked bodies.

Similar ablutions are sometimes observed today, with the idea that their prayers will be accepted because of this devotion. Special prayers are offered during these pilgrimages: for more skill in their calling, for the cure of a sick relative, etc. Nowadays, as they are not permitted to go naked, they wear a thin, white outer garment, also a white cloth or a band around the head—white signifying purification. It is an arresting sight at night to see the various groups on their way to and from the temples, especially those of the Nichiren Sect with their flat fan-drums (*Uchiwa-Daiko*), which are beaten while they chant the solemn, mystic formula of the sect: *Namu-myoho-renge-kyo* ("Glory to the Sutra of the Lotus of Truth"), as they walk. Many of the groups carry lighted paper lanterns, which add much to the picturesque sight. Buddhists of other sects chant the formula: *Namu-Amida-Butsu*, which, popularly interpreted, is "Save me, Amida-Buddha," and often they carry bells.

CUSTOMS—VARIOUS

Relative to Gifts: When a neighbor makes a gift of fruit, mushrooms, or similar things, a maid servant usually brings it on a lacquered tray, covered with a *fukusa*, a silken cloth. Custom and courtesy stipulate that when the tray is handed back, a sheet of special writing paper, *hanshi*, or a box of matches, must be placed on the tray. If this were not done, its omission would indicate that the recipient did not care to receive further gifts from that particular giver. The Japanese say that only a beggar returns an empty tray. The box of matches is a survival of the custom of placing on the tray the old-time flat, broad carton of matches then in use—a gift of some value in the days when matches were not so cheap as they are today.

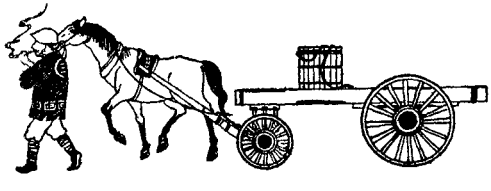
Taking off Overcoats: The Japanese overcoat is a cloak-like garment with long wing-sleeves, cape-like in effect, so made to allow the sleeves of the *kimono* and *haori* to be placed in them. It is regarded as an extra to ordinary garments, much as a raincoat is regarded—and so Japanese keeps his overcoat on, even when making a business call. It would not show respect were he to do so. Before entering temples, shrines, or homes, overcoats, hats, and in the majority of cases, shoes, are left on the outside porch or steps, and in the *genkan* (entrance way) of private houses.

Railway Tickets: In Japan, railway tickets are not taken up on trains. After the ticket is purchased, it is punched by an employee as the passenger steps through the wicket at his boarding station. Upon reaching his destination the ticket is handed to an employee at the "out" wicket of the station. Occasionally the train guards examine tickets en route to see that the passenger is not travelling in a class higher than his ticket allows, and to ascertain whether or not he is on the right train, many country folk unaccustomed to railway travel often being found on a wrong train.

This system is in direct contrast to that of the United States, but is similar, in most respects, to the English system on short runs, though on long runs in Britain tickets are taken up on the trains.

Cartmen Lead Horses: In Japan, one seldom sees a horse being driven; horses are led by a short rope—and rarely does one see a cartman sitting on his cart, whether or not it is loaded. As it is estimated that there are 200,000 horse-drawn carts in Japan, some idea of the time wasted by these cartmen can be formed.

Extra-legal Punishment: In some old communities there is an ancient autumn festival custom which permits the villagers to punish the most hated person in the village—and sometimes this custom and privilege are observed in very strenuous ways. On October 18, 1932, in the village of Shiosaki, Wakayama Prefecture, this custom was carried out vigorously, but as the victim happened to be the lone policeman of the village, the action brought down the wrath of the authorities on the offenders.



CUSTOMS—VARIOUS

One or Three Slices: No orthodox Japanese will serve one or three slices of any food, like pickled *daikon* or pineapple, because one, *hito-kire* (*hito*-one, *kire*-piece), means "kill someone," and three, called *mikire* (*mi*-three, *kire*-pieces), means homonymously, in the Japanese language, "kill me," *mi* in this case meaning "body," while *kire* is the imperative form of the verb "to kill"—"kill yourself." It is therefore considered an unlucky sign for a Japanese to be served with one or three slices of any food. Two or four slices may be served with impunity, though the number "four," homonymously suggesting death (*shi*), is generally regarded as an unlucky number and is avoided as much as possible among Japanese.

Red Rice: While plain boiled-rice is a common food in Japan, it is a general custom to serve *Sekihan* ("Red boiled-rice") on every happy occasion: a festival, wedding, child-birth, recovery from a protracted illness, graduation from school, return from a long journey, and so on. *Sekihan*, which consists of glutinous rice boiled with *azuki* ("red beans"), is generally offered to the deity of an orthodox Japanese family on the 1st and 15th of every month. On the day of *Tenchosetsu* (Emperor's birthday) the majority of Japanese families serve this rice.

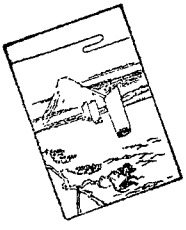
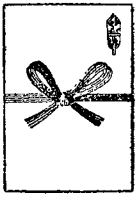
Stale Tea: Japanese never drink tea which has been kept overnight. It is considered an insult if one is served with such tea. In feudal days, every criminal condemned to death was served with overnight tea before he was beheaded—which explains the Japanese aversion to stale tea.

AN EEL-SHOP

Eating Eels: *Ushi-no-Hi*, or the first Day of the Ox in the *Doyo*—Dog-day (which varies yearly by the lunar calendar, but occurs in the dog-days of either late July or early August) is the particular day upon which broiled eels are eaten in Japan—a custom that has come down from olden days—in the belief that this practice will secure immunity from disease during the following 12 months and in fact, in the same belief, eels are eaten on any Day of the Ox that may occur during this *Doyo*. Medical men naturally ridicule the truth of this belief, but it is said to be a well-established fact that the eating of eels by the people of Tokyo was a factor in checking the alarming spread of the form of eye weakness known as *torime* (night blindness of nyctalopia) which developed immediately after the 1923 earthquake-fire—this alleged curative power of eels being attributed to their rich content of Vitamin A. While the present generation in Japan places little stock in this superstition, the custom persists and all eel restaurants in the cities and country are crowded on the prescribed day except the large Tokyo eel restaurants, which are closed, and which sacrifice profits in order to retain their regular customers who maintain their business the year round—the proprietors generally attending a Buddhist memorial service to console the spirits of the eels used in their business. On the Ox-days, it is estimated that the people of Tokyo alone consume 100,000 lbs. of eels, valued at about $50,000.

CHADAI ("TEA MONEY")

With few exceptions, in addition to the rates quoted at Japanese inns, the custom of giving a sum of money, known as *chadai* ("tea money"), upon the guest's departure, still prevails. It is a troublesome matter to foreigners and to many Japanese who would much prefer to pay a fixed rate as in foreign-style hotels, but coming down the ages from time immemorial the practice is well established, although associations of travelling and business men are trying to have the custom abolished, and in many cases have succeeded.


To foreign visitors tea money appears to be a gift to the innkeeper for his good will, general care of the guest, and possibly for sundry cups of tea of welcome upon arrival. In view of the fair rate made for lodging and meals, Japanese regard it as part of the regular charge, based largely upon the location, size and furnishings of the room occupied, bedding, food supplied, grade of inn, etc., but in any event it is highly speculative from the innkeeper's point of view, some guests giving nothing, others being lavish. If every one refrained from giving the custom would soon die out, but this, as with the question of tips in all countries, is a discouraging problem.

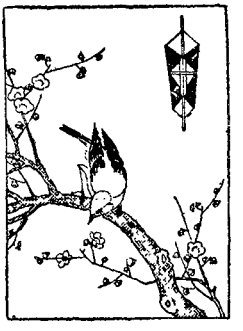
As this matter now stands, the ordinary guest commonly gives, as a minimum, from one half up of the daily rate per person for tea money, according to service required or favors extended. But on special occasions from 100 to 1000 yen is given. No punishment, except perhaps a subtle suggestion of dissatisfaction on the part of the innkeeper, follows the omission of tea money.

This custom, it is said, originated long ago when inns were not so numerous as they are today. In those olden days, when devotees made their pilgrimages, the only accommodation available was in the temples visited—which is still the case today in many places. The temple authorities made no charge for lodging or meals, but it became the custom for guests to offer a sum of money, carefully wrapped up, a sum in accordance with the guest's circumstances, upon their departure. This custom spread to the inns.

Gifts: Upon the guest's departure it is customary for the innkeeper to present some small gift: a towel, a cup, or some article made or produced in the vicinity. The omission of a gift may sometimes be traced to the omission of "the money," or perhaps to the innkeeper's opinion that the sum given was too small.

The illustrations show various styles of money envelopes in which *chadai* is placed before giving it to the innkeeper.

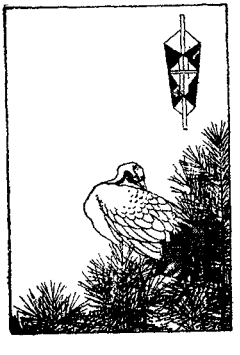
ENVELOPES FOR TIPS (" *Shugi-bukuro* ")


Japanese etiquette requires that in presenting a tip, the money shall be wrapped in white paper or placed in a *Shugi-bukuro,* a special envelope made for that purpose. In no case should the money be handed uncovered, although in these days modern people do not always conform to this old custom.

The practice probably originated through " Bushido," the moving spirit of the country. In days gone by, money was rather despised, especially by the *samurai,* and its possession was looked down upon, and, consequently, the crude presentation of naked money offended the Japanese sense of politeness and consideration.

There are now hundreds of varieties of *Shugi-bukuro* on sale at stationers' shop —envelopes of all sizes and in many colors and designs.

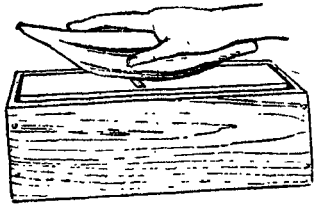


Besides their use for tips, some folk collect them as a hobby.

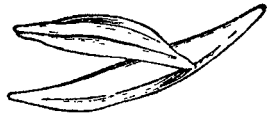
BONITO—AS A MASCOT OR A GIFT

Bonito (*Katsuo*) is a fish well-nigh indispensable in the Japanese cuisine, especialy in its dried form, called *katsuo-bushi*. Marketable *katsuo* are generally about a foot long, with fat, round bodies. The fish has small scales, back bluish-black, belly lead-white. On its sides are four to six blue lines.

The fish is cut into large pieces, from which the bones are taken out. These pieces, after being steamed, are dried in the sun until they become as hard as the hardest wood. This is called *katsuo-bushi*—and is used as a flavoring for countless Japanese dishes and soups. With a sharp knife, or a piece of broken glass, or a specially made plane, it is shaved into thin flakes—which are put into the pots where vegetables, fish, or other foods are being cooked. In shops that specialize in selling dried foodstuffs *katsuo-bushi* is displayed in quantity. The pieces look like mahogany or like the whetstones used by western farmers to sharpen scythes and sickles—and their use is always a puzzle to uninformed foreign visitors.



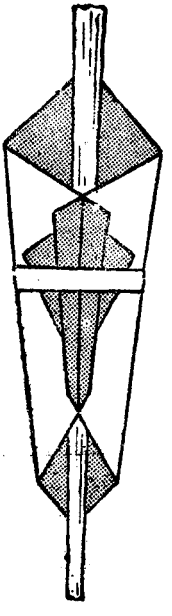
The ideographs of *katsuo-bushi* mean "Bonito-knot," which homonymously suggest a "victorious samurai" (*katsuo*-victory; *bushi*-samurai) and it is on account of this meaning, implying victory, that dried bonito is so much valued in Japan, and is the reason that it is presented as a token of congratulation, or more properly as a mascot, on every felicitous occasion, such as a birth of a child, a marriage, or success of any kind. Several *katsuo-bushi* are placed in a bamboo basket or on a laquered tray or in a large envelope especially made for that purpose, and are presented by friends on these happy occasions.



It is recorded that in 1537 Ujimasa Hojo went offshore to see bonito-fishing. While a banquet was being served him a large bonito jumped into his boat—and it was thought a "Victory-fish" must surely be a good omen. On the following day Hojo defeated his life-long enemy, Lord Uyesugi, in battle. Afterward it became an established custom of the Hojo to serve bonito every time a member of the family went to war.

From ancient times sea products have been regarded as valuable gifts in Japan and the customs of former days still remain in the people's idea and habit of giving *katsuo-bushi*, *kombu* (a delectable seaweed), or *awabi* (see Awabi and Noshi descriptions)—which all mean joy and happiness.

AWABI AND NOSHI



Noshi, the Japanese gift emblem, is a narrow, semi-transparent strip of yellow substance, wrapped in red and white papers folded into the shape shown in the picture. This substance is the meat of Awabi (Sea-ear), dried, stretched, and sliced. In former days, a longer piece of this meat, almost two feet long, was used as the gift emblem. The modern noshi is merely an informal or abbreviated form of the old-time *awabi-noshi.*

Awabi (the Western abalone): which grows on rocks under the sea, like a limpet, has only one shell, and consequently Japanese have the expression *Awabi no kata-omoi,* meaning "One-sided love."

This shell-fish is gathered mostly by women divers, and it requires skill and experience to be successful at the work as not only does one have to dive, but the shell becomes so firmly attached to the rock when the fish is disturbed that it has to be pried off.

The beautiful awabi shell is used in making various objects. Sometimes pearls are found in the shell, though of inferior quality to those found in pearl oysters.

Awabi meat is delicious and is used in many ways; in soups, and in the same way that ordinary fish is cooked. When dried it is often sliced in thin flakes and used as a substitute for *katsuobushi* (dried bonito). As its dried meat has been used from ancient times as gifts, it is probably from this custom that the idea of *noshi* originated.

Besides the *noshi* an essential part of a gift is the *mizuhiki* or red and white cords, or, sometimes gold or silver and white cords, which is tied outside the wrapping of the box or package, but red and white cord is never used with a present consisting of fish, meat, or any organic thing. In mourning gifts the *mizuhiki* is made of black and white cords, and the *noshi* is omitted.

TOPSY-TURVYDOM

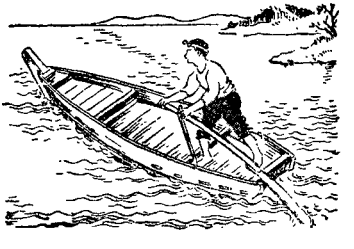
It is often remarked that Japanese do things in ways directly opposite to those of "foreigner." To the Japanese, foreign ways appear equally unaccountable. They wonder why foreigners do so many things topsy-turvy instead of doing them naturally, in the Japanese way.

Here are a few instances of this contrariety:—

Japanese books begin at the back, or what foreigners call the end, the word finis being put where foreigners begin their books. Sometimes the type runs from top to bottom, in which case the page is read from right to left, as in a newspaper. Sometimes the type runs across the page and is read from right to left. The footnotes are printed at the top of the page. In newspaper paragraphs, a full stop is put at the beginning of each paragraph. A letter is written in perpendicular lines from top to bottom and is read from right to left; its salutation and complimentary phrases are written at the close of the letter. In addressing a letter the general detail is put first, the particulars afterward, thus: "Japan, Tokyo, Kojimachi (or whatever the ward may be), such-and-such street, the particular number, Smith John Mr." The writer's name and address is written or printed on the envelop back. For writing, a brush, not a pen, is used. Japanese ink is made as needed, from an inkstone rubbed on a slab. The seal is more important than the signature.

Japanese say "east-north," "west-south," not "north-east," "south-west," also "four or three" when Westerners say "three or four."

Boats are hauled up on the beach stern first. Oarsmen push, punt, or scull their oars; they do not pull them as do Westerners. Carpenters saw and plane towards, instead of away from, their bodies. The handles of saws are straight, like those of western hammers. In building a house the roof is constructed first on a nearby piece of ground, then the parts are numbered, separated, and stored away until the frame is up. The roof is then placed in position on it by firemen.



Cartmen lead their horses, whether the cart is loaded or empty.

The best rooms in a house are at the back, the garden also is at the back.

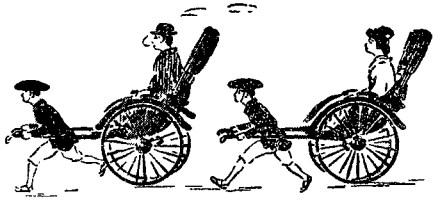
In making up accounts the figures are written first, the corresponding items next.

Japanese never use soap in the bath-tub. Soaping is done outside the tub and the body rinsed off before entering the bath. They dry the body with a wet towel wrung out of hot water. People indulge chiefly in hot baths (112°—120° F.) the year round. The water for Western style baths is heated before being run into the tub; Japanese bath-water is heated by means of a fire underneath or alongside the bath. Bath tubs are of wood, either oval or square, and are just large enough to accommodate a bather in a sitting position with knees drawn up close to the chin. They are so made to save the cost of the fuel needed for heating a large quantity of water.

When the bath is ready the head of the house takes the first bath, then the wife, followed by the children according to age, the oldest first, and finally the servants, but there is a constant trickle of cold water into the bath to keep it clean, and because soap has not been used the water is not discolored. The fire keeps the water at an even temperature.

Men in Japan are most emphatically the superior sex. When a man and wife go off in rickshas it is my lord's ricksha that bowls off first.

Entering or leaving a room, or on the street, etc., the man precedes the woman. He is served first at meals. At movie theaters the best orchestra seats are reserved for men and boys; women and girls sit on the sides.



It is the lot of Japanese women to carry the baby and the bundles; the baby usually on the woman's back, the bundles on the upturned arm, not under the arm. Per contra, salesmen and other business men usually carry their brief cases under the arm, not in the hand by its strap handle.